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Thesis

CHILDREN'S HYMNODY

and

ITS CONTRIBUTION TO CHRISTIAN NURTURE

by

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PREFACE

When we consider the important place that hymns occupy in Christian worship, especially in the worship of children, it is surprising that so little has been written on the subject. Numerous volumes have been published which deal with stories and story-telling or with the use of art in worship. Books have been written on the general subject of children's worship and on principles and methods of religious education. But it is only in brief chapters within these books or in pamphlets that writers have dealt with the specific use of hymns with children. An adequate account of the development of children's hymnody through the centuries has not as yet been written. Hymnologists have discussed at length hymns for children by such writers as Watts, the Wesleys, and the Taylor sisters. But no one has surveyed the whole field except in barest outline.

The first section of this thesis is an attempt to give a brief survey of children's hymnody from the time of Christ to the present. References to the early use of hymns with children are scattered through church histories and biographies of leading educators. All that can be found on the subject before the period of Watts is in connection with the cathedral schools of the Catholic Church and in the lives of Luther and Zinzendorf. English translations of the life and works of John Calvin make no reference to his use of psalmody with children, though we feel sure that it must have had a large place in his worship

system.

It was less difficult to find information regarding the works of Watts and the Wesley brothers. Although few copies of the hymns which the Wesleys wrote specifically for children can be located, several hymnologists discuss them at length and offer evaluations. Copies of Watts' "Divine and Moral Songs" are still in circulation. Watts and the Wesleys so dominated the whole field of hymnody during the eighteenth century that little mention is made of other hymnists of the period.

The nineteenth century with its new emphasis on religious nurture brought a broadening and expansion of the field. Consequently, from the period of the Taylor sisters at the opening of the century, we have had to select for discussion only the most outstanding writers for children. The appendix will include the names of other nineteenth and twentieth century writers as well as a list of the best hymnals available today.

The second section of the thesis is devoted to the use of hymns in the worship services of children. A criteria for hymns is established, qualifications for song leader and accompanist are set up, suggestions are made for the teaching of hymns, and effective means of incorporating hymns in the service are demonstrated. While many of the principles have been gleaned from articles by experts in the field, they have grown largely out of several years of work with children in Sunday Schools, Vacation Bible Schools, Junior choirs, and more informal work with clubs in a settlement house. All the principles have stood the test

of experience. Because of the worship experiences which have come out of the singing of fine hymns with children we speak with conviction regarding their place in the Christian nurture of the child.

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SECTION I

CHAPTER I. THE EVOLUTION OF CHILDREN'S HYMNODY

CHAPTER I

THE EVOLUTION OF CHILDREN'S HYMNODY

In attempting to write an account of hymnody for children prior to the publication of Watts' "Divine and Moral Songs", 1715, the student is at a loss for data and material on the subject. We have every reason to believe that children had a definite part in singing worship even as early as the days of Old Testament Psalmody, though church history, the history of religious education, and the history of hymnody make scant reference to children before the eighteenth century. We know that ancient Greeks, whose cultural influence was felt throughout the early Christian world, laid great emphasis on music as a moral influence. Music was one of the subjects in their famous Quadrivium. The singing of the children at the entry of Christ into Jerusalem leads to the assumption that they were accustomed to singing praises. The one assurance which we have is from the modern translations of Psalms by James Moffatt. He includes accurate translations of their superscriptions. The superscription to the Ninth Psalm reads, "For a soprano boys' choir".

GREEK, LATIN AND GERMAN HYMNS

CLEMENT OF ALEXANDRIA

The first writer to whom a hymn especially for children has been attributed is Clement, head of the catechetical school

at Alexandria (c. 190-302 A.D.) It has been thought that his hymn, which has been translated by Henry Martyn Dexter as the familiar "Shepherd of Tender Youth",(1) was written for children. This is very probably true since Clement gave much of his life to this school which played so large a part in the spread of Christianity throughout the heathen empire.

GLORIA, LAUS ET HONOR

Legend has thrown a glamorous halo around the early ninth century hymn of Theodulph of Orleans, "Gloria, Laus et Honor". Little credence is now given to the story which relates the author's release from prison because of the effective rendition of this hymn by the choir boys in the prison yard as the Emperor passed in Palm Sunday procession. The fact that such a legend arose, however, seems to indicate that choir boys were common in the church.

THE SCHOLA CANTORUM

We do know that special attention was given to the training of choir boys in the cathedral schools of the middle ages. There was a decided objection to the use of women's voices in the musical parts of the mass. Consequently the soprano parts were given to boys. They were trained in the cathedral schools which had been established primarily for the training of the clergy. At the monastery which had been founded by the great educator,

(1) See this and other translations in Appendix.

Cassiodorus, Gregory, the originator of the Plain or Gregorian chant, was the first abbott. In this position he had charge of the singing boys. It was under Gregory that there was established the "Schola Cantorum", a choir school which ultimately fixed the authoritative delivery of the musical liturgy of all Europe. For the"Schola Cantorum" boys with good voices were selected from all the schools directed by the church. They were given a general education as well as intensive training in music. The training covered a period of nine years. All the chants were memorized. This was a stupendous task since the music used was the highly florid type. It was customary to dwell on or "embroider" certain words such as the "alleluia" or the "jubili". Incidentally, of course, such constant singing of the florid chants constituted the best of vocalises and resulted in beautiful tone quality.

The "Schola Cantorum" was the beginning of the system of choir schools which many Catholic and Anglican cathedrals maintain to this day. Some of the greatest musical achievements have been in the field of the boy choir. The Vienna Choir is a most outstanding example today. However this highly specialized work is not in line with our present consideration of hymns in the religious education of children.

MARTIN LUTHER

We naturally look for some emphasis on children's music in the work of Martin Luther in whose Reformation hymnody played

so large a part. Facts are very scarce, but we do find records which assure us of Luther's interest in the religious education of children. We may well assume that music had a definite place in that training. As a child Luther himself was musical. His biographers tell us how, when he was in grammar school at Magdeburg, he often sang from door to door in the streets of the town until he was invited in for a meal.

F.V.N. Painter in a treatise entitled "Luther on Education" gives, among other things, two translations which indicate Luther's concern for the education of children. The first is a letter which was addressed to the city mayors and aldermen of all Germany on behalf of Christian schools for the education of youth. The second is a sermon of Luther's on "The Duty of Sending Children to School". The sermon is given in two parts - "The Spiritual Benefit or Injury Arising from the Support or Neglect of Schools" and "The Temporal Benefit or Injury Arising from the Support or Neglect of Schools."

In Grove's Dictionary of Music only two of the hymns listed as Luther's are said to be written especially for children. These are:-

"Von Himmel hoch - The Nativity (A children's hymn)" 1535

"Enhalt uns Herr - A children's hymn against the two arch-enemies of Christ, the Pope and the Turk". 1541

Grove also gives a quotation from Luther through which we see that boy choirs were taken as a matter of course:- "I rejoice to let the 79th Psalm, 'O God, the heathen are come', be sung

as usual, one choir after another. Accordingly, let one sweet-voiced boy step before the desk in his choir and sing alone the antiphon or sentence, 'Domine, secundum', and after him let another boy sing the other sentence, 'Domine, ne memineris', and then let the whole choir sing on their knees--------".(1)

George MacDonald in a translation of some songs from Luther's hymnal, the Novalis,(2) quotes the children's hymn entitled "A Song of the Little Child Jesus, for Children at Christmas. Taken out of the Second Chapter of the Gospel of St. Luke." This is the "Von Himmel hoch" listed by Grove. It is a poem of fifteen stanzas some of which represent the child Jesus addressing children, some call children to worship the Babe, and some are expressions of praise from the lips of children. Much of it is quite beautiful and strikingly appropriate to the thought and language of childhood. In this respect it is decidedly superior to the hymns for children in England two centuries later.

"From heaven on high I come to you,
I bring a story good and new:
Of goodly news so much I bring
Of it I must both speak and sing.

"Dear little Jesus! in my shed,
Make thee a soft, white little bed,
And rest thee in my heart's low shrine,
That so my heart be always thine."

In contrast to the Christmas hymn is the spirit of "Enhalt uns Herr." Here we find the harsh note of Luther's bitter polem-

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(1) Grove - Dictionary of Music and Musicians, p. 788.

(2) MacDonald - Exotics.

ics which cannot be expressed in language of poetic beauty:-

"Lord by Thy word deliverance work,
And stay the hand of Pope and Turk
Who Jesus Christ Thy Son
Would hurl down from His throne."(1)

Wackernagel claims that this hymn has been falsely attributed to Luther.(2) He says that the text was brought to Luther by Mathesius in 1545. It seems to be a modification of an older song which was sung on Laetare Sunday for the chasing away of winter. Some versifier, perhaps Mathesius himself, transferred to the Pope-Antichrist what was intended for winter. Luther was pleased with the new verses and he it was who was responsible for their publication.

The following quotation from Mathesius' "Historien" seems to bear out Wackernagel's statement. "I brought him the song with which the children (in the Joachimsthal) drive out the Pope in mid-Lent. ------- This song he published and himself wrote the title: 'ex montibus et vallibus, ex sylvis et compestribus.' The broadsheet of 1541 mentioned by Schomelius in his Lieder -------, if it ever existed, must have preceded Luther's publication and be by some unknown author."(3)

Another version of the poem is:-

"Now let us drive the Pope from out
Christ's kingdom and God's house devout,
For murderously he has ruled,
And countless souls to ruin has fooled.

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(1) Grisar - Luther, Vol. V, p. 550.
(2) Ibid, p. 555.
(3) Ibid, p. 555f.

"Be off with you, you damned son
You scarlet bride of Babylon;
Horror and antichrist thou art;
Lies, murder, cunning fill thy heart."(1)

Grisar mentions one other hymn for children written by Luther - "In Thy word, preserve us, Lord" - but states that it was not originally intended for use in public worship.(2)

It is a great disappointment to those who have been accustomed to associate with Luther the well loved "Away in a Manger" to learn that authorities find no grounds for attributing it to him.

COUNT NICOLAS VON ZINZENDORF

The field of religious education presents no more interesting figure than that of Nicolas von Zinzendorf, the founder of the educational institutions of the Moravian Church. He was one of the earliest advocates of modern pedagogical methods although his own age did not recognize his worth. His efforts were centered on the narrower field of religious education which perhaps explains why they were not given earlier recognition. Secular education has, until very recent years, been far more progressive in its methods than has religious education.

The remarkable thing about Zinzendorf's understanding of child nature lies in the fact that his age was so little touched by modern thought. The scientific theory of evolution had not

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(1) Grisar - Luther, Vol. V, p. 556.
(2) Ibid, p. 547f.

yet been advanced. Rousseau had not yet written his Emile which was to revolutionize the whole field of education.

Professor H. H. Meyer has made an exhaustive study of Zinzendorf's theories and his work in the education of children. The results of this study he published under the title "Child Nature and Nurture according to Zinzendorf." Much of it is original translations from Zinzendorf's writings on education and from the diaries of the Moravian congregations. It is from this work that we have drawn most of our information.

Let us look first at Zinzendorf's general educational theories and his personal relationships with children. This will enable us better to understand his extensive use of hymns and the type hymns which he wrote or selected for children.

Professor Meyer[1] contrasts Zinzendorf's catechism for children - "Lautere Milch" (1723) - with those of his contemporaries in England, Watts and Wesley. Zinzendorf is seen to be much nearer to the heart of the child. "Lautere Milch is less theological and more pedagogical. ----- The appeal throughout is more to the motive of love than to that of fear, the thought of the whole text moves in the realm and creates an atmosphere of trust and devotion rather than of commands and rewards. In these respects the catechism of Zinzendorf reflects the author's psychological insight and his understanding both of the limitations and the possibilities of the religious experience for a child."[2]

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(1) Meyer - Child Nature and Nurture, p. 30.

(2) Ibid.

This understanding of child nature is evidenced in a letter written to children which accompanies his published collection of "Talks to Children." This is a part of the written records of the daily services at Herrnhut. The section comprises eighty-six talks addressed to children and young people, selected from the daily talks delivered over a period of three years - May 1755 to May 1758. Zinzendorf himself made the selection for publication and wrote the accompanying letter. Excerpts from the letter reveal his remarkably fine approach to children:-

> "Dear children who believe on Him:
> Here are some of the talks which I have given to your little play-fellows in our German congregations. -------
>
> I cannot blame you for desiring to read them, not because they are worth so much but because they will remind you of your little friends whom you love and who love you.
>
> ------ The wonderful Person (Mann) who is the God of heaven over all, and to be praised forever, who has made time and eternity, about seventeen hundred years ago, lived here on earth like one of us from infancy to manhood, from his birth to his grave. -----
>
> This Person you will find in this booklet and you may believe that so much as I know about him ------ that I have surely told my little brothers and sisters.
>
> I would bring them often to his remembrance and myself with them. I would rather be little than grown-up or great, and certainly feel that I am,
>
> Your little
>
> Fellow-child and Brother." (1)

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(1) Meyer - Child Nature and Nurture, p. 62.

Zinzendorf's teaching methods included memorization of Scripture texts, daily use of hymns and litanies, and religious conversations conducted by age groups. We are told that in the orphanage at Herrnhut - a boarding school for orphans and other children - religious instruction was chiefly of a devotional character. In the introductory word of his "Talks to Children" the author reminds parents and teachers that the children are already familiar with the story of the life of Christ and with the meaning of his martyrdom through the songs and services of their own choirs (study groups) and through the general services of the congregation.(1) At another time he said, "It is an established and well-known fact that our hymns provide the best method of conserving these (divine truths) in the heart."(2)

For purposes of teaching Zinzendorf's congregations were divided into "choirs" (chöre). This does not mean that they were organized exclusively for singing. While song played a large part in his teaching, the "chöre" was simply a study group. The groups ran all the way from "Infants in Arms" to the Choir of"Married Men" and that of "Married Women".

Zinzendorf's use of hymns in teaching was unique and no doubt very effective. Many of the songs were very long, some containing as many as twenty stanzas. It was his custom to select from one hymn or from several those stanzas which were in keeping with the subject of his address. The verses were care-

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(1) Meyer - Child Nature and Nurture, p. 63.

(2) Ibid, p. 76.

fully explained and repeated until they became a part of the child's very life.

Zinzendorf was an ardent exponent of the principle of religious growth. This was in marked contrast to the theories of some of his contemporaries. He felt that a sudden and spectacular conversion was the unusual and exceptional in children. "I regard every attempt at forcing as unnecessary to spiritual birth and as positively harmful. ----- Many parents, and housefathers, especially, obstruct the Saviour's way to the heart of the child through their foolish, absurd eagerness and impatience to form their children according to their own notions to such an extent that the children simulate and so conduct themselves as to appear as though they belong to the Saviour."(1)

His emphasis on the wholesomeness of the play life of childhood is also of interest when compared with the current attitudes of his day. In an address to his "Choir of Married People" he said, "So likewise does one permit children to engage in all kinds of free play, not only gladly permitting them to play, but encouraging them in so doing." Harm results only when play becomes to the child "an occasion for willfulness and stubbornness" in which case "it ceases to be play and great harm instead of good may result therefrom."(2)

A study of the whole life of Zinzendorf leaves the impression that he felt an intimate love for all children. He gave

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(1) Meyer.- Child Nature and Nurture, p. 127.

(2) Ibid, p. 102.

himself to almost daily companionship with them. The first official report concerning Herrnhut was that of the commission appointed by the government of Saxony to investigate alleged unorthodox teachings. The report which exonerated Zinzendorf and the congregation mentioned the children's services which he addressed in accordance with his "daily custom."(1) An entry in the diary records a festal day spent with boys. It is interesting that in the one and a half page report of the day's activities several casual references are made to singing - "the boys were awakened by music"; "at the song service"; "after the singing"; "after singing"; and"while hymns were being sung."(2)

Zinzendorf's first hymn book for children was published in 1727, just twelve years later than that of Watts in England. In keeping with his method of training through hymns the collection was simply selected verses, from both old and new hymns, grouped according to subject matter. A later edition carried introductory sentences summing up the truth intended to be emphasized in each group of hymns. Professor Meyer says of the collection:- "The material itself is simple and, in parts at least, well adapted to the mental capacity and religious needs of older boys and girls. Thus in Section XIV, 'Concerning the Church', subsection 6 refers to 'Jesus the Over-Shepherd and Keeper of the congregations, and contains among others some hymn verses known and still sung by many German children even today." In this sub-

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(1) Meyer - Child Nature and Nurture, p. 93..

(2) Ibid, p. 194f.

section there are various verses pertaining to Jesus as the Shepherd.(1)

The Kinder-Loosengen ("loosengen" refers to the method of selecting Scripture verses by lot or "loos") which was published in 1754 for the instruction of children was first termed "Kinder-Beuchlin". It comprised not Scripture verses but "selected hymn phrases, sentences and verses from the children's hymns".(2)

Unfortunately few of Zinzendorf's hymns for children have been translated into English. Professor Nevor has given us a few. The following is a lovely poem which was one of the two children's prayers published with "Lautere Milch". Other of his poems will be found in the Appendix.

"I am a little child you see,
My strength is little too
And yet I fain would happy be;
Lord, teach me what to do.

"My dearest Saviour, tell me how
My thankfulness to show
For all Thy love, before or now,
Else I should never know.

"If thou would'st have me longer stay
In years and stature grow,
Help me to serve thee night and day,
While I am here below."(3)

HYMNODY FOR CHILDREN IN ENGLAND

We now turn our attention to the development of children's

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(1) Nevor - Child Nature and Nurture, p. 74.
(2) Ibid, p. 86.
(3) Ibid, p. 97f.

hymnody in England. We cannot expect to find much prior to the eighteenth century. In fact there was no outstanding work in the field aside from that of Watts and the Wesleys before the nineteenth century. Probably the reason for this is twofold. It will be recalled that the churches of England confined their song to the chant of the Roman Catholic ritual until the break with Rome. After that time Calvinistic Psalmody held sway until Watts brought about a reformation in hymnody, giving original hymns and rhymed paraphrases of the psalms an established place in worship. It is not to be supposed that children had been given any special consideration in the old psalmody. We assume that, just as they read the Bible of their elders, so they sang their psalms.

The second cause for the seeming neglect of children in early hymnody lies in the fact that there was little definite separation of youth and adults in any phase of the church life. This was true until the beginning of the Sunday School movement late in the eighteenth century. There was no crying need for hymn books for children so long as they joined with adults in public worship. The hymns which were written for them during this time were probably intended for individual and private family worship. This seems to have been the purpose of the few which were written by Wither, Herrick, and Jeremy Taylor.

SEVENTEENTH CENTURY WRITERS

JOHN BUNYAN

In connection with poems written for the private worship of children we might call attention to a small book of poems by John Bunyan (1628-1688). He called the volume "Divine Emblems, or Temporal Things Spiritualized ------". In these delightful verses he drew morals from such commonplace objects as the peep of day, the bee, a candle, the mole in the ground, and the cackling of a hen. We quote the last mentioned:-

"The Hen, so soon as she an egg doth lay,
Spreads the fame of her doing what she may;
About the yard a-cackling she doth go,
To tell what 'twas she at her nest did do.

"Just thus it is with some professing men
If they do ought that's good; they, like our hen,
Cannot but cackle out where e'er they go.
And what their right hand does, their left must know."
John Bunyan

Bunyan hoped by his childish methods to bring lessons to the attention of men and women as well as children. He says:-

"And since at gravity they make a tush,
My very beard I cast behind a bush;
And like a fool, stand fingering at their toys,
And all to show they are but girls and boys."(1)

BISHOP KEN

The only other contributions to hymnody for youth during the seventeenth century were Bishop Ken's three hymns written for the morning, evening, and midnight devotions of the boys at

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(1) Bunyan - Divine Emblems, preface by Alexander Smith.

Winchester College just at the close of the century. These were intended to be posted over the scholars' beds. His directions for their use were as follows: "As soon as you wake in the morning, good Philotheus, strive as much as you can to keep all worldly thoughts out of your mind, till you have presented the first-fruits of the day to God; which will be an excellent preparation to make you spend the rest of it better; and therefore, be sure to sing the Morning and Evening Hymns in your chamber, devoutly remembering that the Psalmist, from happy experience, assures you that it is a very good thing to tell of the lovingkindness of God in the morning and of his truth in the night season."(1)

Parts of the Morning and Evening Hymns are in many modern hymnals. Their first stanzas are:-

"Awake, my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise
To pay thy morning sacrifice."

"All praise to thee, my God, this night
For all the blessing of the light,
Keep me, O keep me, King of kings,
Beneath thy own almightywings."

All three of the hymns closed with the familiar

"Praise God from whom all blessings flow."

Ken's poems, like those mentioned above, were written for private devotions.

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(1) Smith - Lyric Religion, p. 335f.

THE PERIOD OF WATTS AND THE WESLEYS

ISAAC WATTS

We come now to the most interesting figure in the whole history of hymnody - Isaac Watts. Watts laid the foundation for all subsequent Protestant hymnists by establishing once and for always congregational singing and the use of hymns of "human composure." He bridged the gap between psalmody and modern hymnody. One of his greatest contributions was his hymnal for children, the famous "Divine and Moral Songs" of 1715. In the preface to this book, which Watts addresses to "all that are concerned in the education of children", he impresses upon them the awfulness of their responsibility. He stresses the original sacredness of verse and states the advantages of teaching the precepts of religion in poetic form. These advantages are:-

"1. There is a great delight in the very learning of truths and duties in this way. ----------

2. What is learned in verse is longer retained in memory, and sooner recollected. ----------

3. This will be a constant furniture for the minds of children, that they may have something to think upon when alone, and sing over to themselves. ----------

4. These Divine Songs may be a pleasant and proper matter for their daily or weekly worship, to sing one in the family at such time as the parents or governors shall appoint; ------". (1)

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(1) Watts - Divine and Moral Songs, preface.

Watts states that the book was composed at the request of a friend who had "long been engaged in the work of catechizing a very great number of children."(1) The work is dedicated to the children of his great friend and benefactor, Sir Thomas Whitney.

The author's own statement regarding the contents of the book is also found in the preface:- "---you will find nothing here that savours of a party: the children of high and low degree, of the Church of England or Dissenters, baptized in infancy or not, may all join together in these songs. And as I have endeavored to sink the language to the level of a child's understanding, and yet keep it, if possible, above contempt, so I have designed to profit all, if possible, and offend none. I hope the more general the sense is, these composures may be of the more universal use and service."(2)

These verses and their accompanying illustrations afford us no little amusement today. We are amazed and distressed by the fearful concepts of God, heaven and hell found in them. It is hard to realize that there was a publication of them so recently as 1866. We must not, however, expect watts,the profound eighteenth century philosopher, to be a modern child psychologist. To him is due the credit of recognizing a crying need which was not being met and setting out to do what he could to meet it. It did not occur to anyone to question the theology of

(1) Watts - Divine and Moral Songs, preface.
(2) Ibid.

his verses until fully a hundred years after their publication. They must, then, have expressed the current beliefs of his day. Watts himself was aware of the insufficiency of the Moral Songs, for he calls them "A Slight Specimen; Such as I wish some happy and condescending genius would undertake for the use of children, and perform much better."(1)

If we are shocked by the theology of Watts' lines we need but to read some of the other children's literature of the period. We will then recognize the infinite superiority of Watts. It is enough to examine James Janeway's "Tokens for Children" which was published sometime before 1744. Prince(2) tells us that the Wesleys recommended it as a text book and that the conference of 1744 also advised its use. We are horrified when we read Janeway's stories of the lives and deaths of thirteen pious children between the ages of two and thirteen years. In his preface he urges his youthful readers to take account of the children of whom he writes and to struggle to be like them, for, says he, "I fain would do what I possibly can to keep thee from falling into everlasting fire." He begs them "get by thyself into the chamber or garret, and fall upon thy knees, and weep and mourn, and tell Christ thou art afraid he does not love thee, but that thou wouldst fain have his love; beg of him to give thee his grace, and pardon for thy sins, and that he would make thee his child ------". "------ and if you would escape hell-

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(1) Watts - Divine and Moral Songs, preface to "Moral Songs".

(2) Prince - Wesley on Religious Education, p. 129.

fire, do you go and do as these good children." (1)

With such ideas prevalent it is not to be wondered at that Watts wrote:-

"There is a dreadful hell,
And everlasting pains:
There sinners must with devils dwell
In darkness, fire, and chains."
From "Heaven and Hell". (2)

"If this rebellious heart of mine
Despise the gracious calls of Heaven,
I may be hardened in my sin,
And never have repentance given.

"'Tis dangerous to provoke a God!
His power and vengeance none can tell;
One stroke of his almighty rod
Shall send young sinners quick to hell."
From "The Danger of Delay"

In the 1866 edition the poem titled "The Danger of Delay" is illustrated by the touching picture of a tiny tomb on which is engraved:- Annie

Aged 4 years

How unlike Zinzendorf's insistence upon play are these lines from Watts:-

"Why should I love my sports so well,
So constant at my play,
And lose the thoughts of heaven and hell,
And then forget to pray?"
From "The Child's Complaint"

And:- "I'll leave my sport, to read and pray,
And so prepare for heaven:
O may I love this blessed day
The best of all the seven!"
From "For the Lord's Day Morning"

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(1) Janeway - Tokens for Children, preface.
(2) Watts - Divine and Moral Songs.

Of the disobedient child he says:-

"What heavy guilt upon him lies!
How cursed is his name!
The ravens shall pick out his eyes,
And eagles eat the same."
From "Obedience to Parents"

Lest we leave the impression that the sentiments of all the "Divine and Moral Songs" were so undesirable, let us look at a few of the better ones. Some are as fine as have ever been written.

"I sing th' almighty power of God
That made the mountains rise,
That spread the flowing seas abroad,
And built the lofty skies."
From "Praise for Creation"

"Let dogs delight to bark and bite,
For God hath made them so:
Let bears and lions growl and fight,
For 'tis their nature, too.

"But children, you should never let
Such angry passions rise:
Your little hands were never made
To tear each other's eyes."
From"Against Quarreling and Fighting"

"Birds in their little nests agree;
And 'tis a shameful sight,
When children of one family
Fall out, and chide, and fight."
From "Love Between Brothers and Sisters"

"How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower."
From "How doth the little busy Bee"

The loveliest of all is still sung today:-

"Hush, my babe, lie still and slumber,
Holy angels guard thy bed!
Heavenly blessings without number
Gently falling on thy head."
From "Cradle Hymn"

Watts' hymns, when first published, were for private worship, but as soon as children's hymnals were compiled for public worship his contributions held first place.

THE WESLEYS

John and Charles Wesley are prominent figures in the development of the English Hymn. Their works for children were not so important nor so valuable as their collections for adults, but they do claim our attention. In order to understand the hymnody of the Wesleys we must bear in mind the chief tenets of their religious faith - original sin, justification by faith, and the holiness consequent therefrom. There is seeming contradiction in John Wesley's belief in the efficacy of infant baptism and the necessity of conversion at the "age of accountability"; in his insistence upon the religious education of the young and his efforts to bring about sudden and sensational conversions. That he was convinced of the possibility of a deep religious experience on the part of children is evidenced by the somber tales of piety in tiny tots which he included in his journal. He shared the opinion of many of his contemporaries that children must be snatched from the flames of hell. Gilman says, "Hell, as in Watts, figures luridly in Wesley, the fires, if possible, having been given an extra stoking:-

"Dark and bottomless the pit
Which on them its mouth shall close;
Never shall they 'scape from it,
There they shall in endless woes
Weep and wail and gnash their teeth,

Die an everlasting death!"[1]

The first Wesleyan hymnal for children was published by Charles Wesley in 1763 and was titled "Hymns for Children and Others of Riper Years." A few verses for the young had been scattered through the publications of the previous decade - seven in "Hymns and Sacred Poems", fourteen "for the use of orphans and charity children" in the "Collection of Psalms and Hymns". In 1790 John's last collection of hymns was published. It was titled simply "Hymns for Children." It drew largely upon the collection of 1763.

We have noted the approaches to children by Zinzendorf and Watts. It is interesting to compare with these the approach of John Wesley as stated in his preface:- "There are two ways of writing or speaking to children: the one is, to let ourselves down to them; the other, to lift them up to us. Dr. Watts has wrote in the former way, and has succeeded admirably well, speaking to children as children, and leaving them as he found them. The following hymns are written on the other plan; they contain strong and manly sense, yet expressed in such plain and easy language, as even children may understand. But when they do understand them they will be children no longer, only in years and stature."[2]

One or two examples will serve to give some idea of the style and content of these hymns. These verses come from two

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(1) Gilman - The Evolution of the English Hymn, p. 268.

(2) Julian - A Dictionary of Hymnology, p. 221.

of Charles Wesley's hymns in the 1763 collection. They are in the section headed - "Hymns for the Youngest".

"O happy state of infancy!
Strangers to guilty fears,
We live from sin and sorrow free,
In these our tender years."

"My God, in Jesus reconciled,
Declare thyself to me,
If still an uncorrupted child,
Yet still I know not thee.

"To make my sinful nature pure
Thy spirit, Lord, impart,
And me from actual sin secure,
By dwelling in my heart."

The Wesley collections for children were never very popular in spite of the fact that their hymns have dominated Methodist hymnals for nearly two centuries. In 1848 David Creamer bitterly complained that American Methodists had allowed Watts' hymns for children to become so popular with all denominations while those of the Wesleys had gone out of print.(1) We cannot wonder, however, that they never made an appeal. Perhaps the only one which was worthy of preservation was the familiar

"Gently Jesus meek and mild,
Look upon a little child;
Pity my simplicity,
Suffer me to come to thee."

A few titles will indicate the utter inappropriateness of the majority of them:-

And am I born to die?

And must I be to judgement brought?

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(1) Creamer - Methodist Hymnology, p. 206.

Captain of our salvation, take.
ComeFather, Son, and Holy Ghost
Glorious God, accept a heart.
Terrible thought, shall I alone
Where shall true believers go?

A few of the better ones are:-

Teacher, Guide of young beginners
God is goodness, wisdom, power
Holy child of heavenly birth
Let children proclaim their Saviour and King
O Father of all, the great and the small
Gentle Jesus, meek and mild

FOUNDLING HYMNS

Two groups of hymnals of the eighteenth century deserve attention because of the movements out of which they sprang. Under the influence of the Wesleys there had arisen in England, especially in the churches, a new interest in charity and social service. We find during the latter half of the century collections of hymns compiled especially for charitable institutions. A series was published for the Foundling Hospital for the "maintenance and education of exposed and deserted children" (1774). One of the foundling hymns was our familiar "Praise the Lord, ye heavens adore Him." The charity children were frequently distributed among the churches to serve as choirs. This did much toward making hymns familiar and popular.

ROWLAND HILL

The other series of books was those of Rowland Hill. They grew directly out of the Sunday School movement. Hill, who was one of the leaders in the new movement, sought to establish hymn singing in the schools. He had a friend prepare for him a special tune book for Watts' "Divine and Moral Songs". Hill himself published "Divine Hymns attempted in easy language for the use of children" (1790), "A Collection of Hymns for Children" (1808), and "Hymns for Schools" (1832).

SUMMARY

With the exception of Clement's "Shepherd of Tender Youth", Watts' "Cradle Hymn", and Wesley's "Gently Jesus meek and mild" none of the hymns written prior to the nineteenth century are in use with children today. The reason for this is readily understood when we consider their general characteristics and evaluate them in the light of present-day principles of religious education. We list some of the characteristics which would make them unacceptable to modern educators:-

1. Both the language and the thought content were more those of adulthood than of childhood. While the ideal hymn of today avoids "talking down" to children it does seek to keep within the range of the child's understanding and experience.

2. The emphasis was on "otherworldliness" rather than on the here and now. A happy play life was frowned upon and the beauties of this world were neglected. Later religious training

has sought to build an appreciation of the world around us and to create a happier social order. The trend has been toward the beginning of a heaven on earth.

3. The sacrificial death rather than the exemplary life of Jesus was predominant.

4. God was presented as a tyrant seeking revenge on those who disobey him. Religion was a matter of fear and stern duty.

5. Goodness was self-centered. It was a means of gaining entrance into heaven and escaping hell. It did not challenge to a spirit of self-sacrifice and service.

It must be remembered, however, that these hymns reflect the theology of their day. Children's hymnody grew and developed as Christianity grew and as the religious education of children developed. While the hymns are not in conformity with modern standards, they nevertheless form the foundation on which our great body of modern hymnody for children rests. They are stepping stones by which we have attained out present heights. To them and to their writers we owe a debt of deep gratitude.

THE NINETEENTH CENTURY

With the nineteenth century we come upon a new era in hymnody. By this time hymn singing was firmly established in most of the Protestant churches of England and America. This fact, along with several other factors, caused a decided upward trend both in the number and in the quality of children's hymns. The following are some of the nineteenth century movements which

contributed to this new impetus:-

1. The Sunday School movement founded by Robert Raikes late in the eighteenth century had placed a new emphasis on early Christian nurture. A special curriculum was being worked out for these schools and attention was being given to better and more effective teaching methods. Leaders were called upon to find hymns that were in keeping with the new educational theories. As a consequence many new hymns were written and many hymnals compiled for specific use with children.

2. Several magazines published exclusively for children had their birth early in the nineteenth century. Numerous poems were contributed to their pages. Many of these poems were set to music and used as hymns. Among the juvenile magazines of the century were:-

The Youth's Companion - 1805

The Child's Companion - 1824

The Children's Fridnd - 1826

The Protestant Dissenter's Juvenile Magazine - 1833

3. The Renaissance of learning came with its new beauty in poetry, art, and music. At this time James Montgomery played an important part in the reform of hymns. He insisted upon three elements which greatly improved the form and content of children's hymns - unity of thought and brevity; suitability of form to subject matter; healthiness of religious tone. The attempt to conform to these religious and literary standards resulted in

hymns much better suited to the religious life of childhood.

4. There was a new element of nature in the writings of the outstanding poets of the day. Such poets as Shelley and Keats did not write hymns but they did influence contemporary poets who were hymn-writers. Consequently, emphasis was turned from the other world to a contemplation of the beauties of this world, from a heaven of the future to a heaven of the here and now. This was much more in keeping with the thoughts of childhood. Nothing so stirs the child to song as the wonders and beauties of nature. We are impressed with the beauty of the following poem from the Quakeress, Mary Howitt, the author of the inimitable "Will you walk into my parlor?":-

"God might have made the earth bring forth
Enough for great and small,
The oak-tree and the cedar-tree
Without a flower at all -
He might have made enough - enough
For every want of ours,
For food, and medicine, and toil,
And yet have made no flowers."

And with Mrs. Alexander's hymn:-

"On the dark hill's western side
The last purple gleam has died.
Twilight to one solemn hue
Changes all, both green and blue.
In the fold and in the nest,
Birds and lambs are gone to rest,
Labour's weary task is o'er,
Closely shut the cottage door."

Another fine example is Sabine Daring-Gould's:-

"Now the day is over,
Night is drawing nigh,
Shadows of the evening
Steal across the sky."

5. With the new interest in the natural beauties of the world there came also added interest in its people. The nineteenth century marks the birth of missions, of an intense evangelistic fervor, and of a deepening concern for the social conditions of the day. Through hymns of brotherly love children were led into a spirit of world friendship.

6. The Oxford or Tractarian movement left its glorification of the church and her sacraments, its liturgy and churchly language, and its observance of ecclesiastical days. It was a new movement with a new conception of the church and her place in the world. There were in existence no hymns suited to the liturgical services. If Tractarian children were to sing hymns new hymns must be written for them. The result was a great body of objective hymnody magnifying the church and her program. There was formulated a liturgical year modeled after that of the early Roman Church. Hymns were written for all the seasons and special days of the church year. We shall see how Mrs. Alexander sought to include children in this new plan.

7. The entrance of women into the field of hymn writing was of great importance to children's hymnody. Prior to the nineteenth century hardly a woman was found among hymnists. Since that time many of our best hymns have been from the pens of women. It is to be expected that woman, with her keener insight into child nature and her greater freedom from theological formular, would write hymns with greater appeal for children. Among the women of the century who wrote for children were the

Taylor sisters, Elizabeth Parson, Dorothy Ann Thrupp, Esther Wigglesworth, Mary Lundie Duncan, Anne Shepherd, Elizabeth Stafford, Jane Leeson, Frances R. Havergal, and Mrs. Cecil Frances Alexander. These and numerous others wrote hymns and compiled hymnals for children during the century. Some of the works were excellent. The writers of others turned reluctantly from the old emphasis on death, hell, and other theological subjects. We shall call attention to a few writers whose contributions were most outstanding in the whole development of our subject.

THE TAYLOR SISTERS

Ann (1782-1866) and Jane Taylor (1783-1824) were sisters who even as children wrote many poems. There were literary talents in their whole family. It has been said that it was almost impossible to be a Taylor and not to write. The two sisters seemed peculiarly fitted to write for children. In 1804, when they were just beyond their own childhood, they published jointly their first volume entitled "Original Poems." The volume is unique as literature because it was the first book of poems written specifically for children by authors who wrote exclusively for children. The poems seem almost to come from the lips of children. Jane gives the secret of this in her writing when she says, "My method was to shut my eyes, and imagine the presence of some pretty little mortal, and then endeavour to catch, as it were, the very language it would use on the subject before me. If in any instances I have succeeded, to this little imaginary

being I attribute my success; and I have failed so frequently because so frequently I was compelled to say, 'Now you may go, my dear; I shall finish this hymn myself'."(1)

Among the delightful verses found in the "Original Poems" will be found:-

"Thank you, pretty cow, that made
Pleasant milk to soak my bread,
Every day and every night,
Warm, and fresh, and sweet, and white."

Another which speaks of the retiring modesty of the violet closes thus:-

"Then let me to the valley go
This pretty flower to see;
That I may also learn to grow
In sweet humility."

"Rhymes for the Nursery" was also a joint publication of the sisters. Perhaps the best known and most popular of these rhymes is the familiar "Twinkle, twinkle, little star."

The "Hymns for Infant Minds" was published in 1808. We have said that the poems of the Taylor sisters seem to come from the lips of children. We must remember, however, that these two writers were very close to the period of Watts and the Wesleys and that their poems would still have a flavor of unnatural piety and virtue.. While they played an important part in the evolution of children's hymnody and were far superior to anything available at the time, they were not of very lasting value. Few, if any, will be found in use today. Florence Barry says of them, "charity here sits by the glowing hearth and comforts

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(1) Gilman - The Evolution of the English Hymn, p. 272.

itself with sophistries of Dr. Watts for the unequal distribution of faggots."(1) The concepts of God and conversion in some of these hymns were a decided improvement over those in most earlier writings, but they were not yet such as we would not teach our children. The hymn "Thou, God, seest me" contains these stanzas:-

"He smiles in heaven, he frowns to hell;
He fills the air, the earth, the sea;
I must within his presence dwell,
I cannot from his anger flee.

"Yet I may flee - he shews me where;
Tells me to Jesus Christ to fly;
And while he sees me weeping there,
There's only mercy in his eye."

More appropriate lines from the book are:-

"Lord, I would own thy tender care,
And all thy love to me:
The food I eat, the clothes I wear,
Are all bestowed by thee.

"Kind angels guard me every night
As round my bed they stay:
Nor am I absent from thy sight
In darkness or by day.

"Such goodness, Lord, and constant care,
A child can ne'er repay;
But may it be my daily prayer
To love thee and obey."

MRS. CECIL FRANCES ALEXANDER

Mrs. Cecil Frances Alexander made perhaps the most valuable and lasting contribution to the children's hymnody of the nineteenth century. Being greatly interested in the Oxford Movement

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(1) Gilman - The Evolution of the English Hymn, p. 274.

Mrs. Alexander was influenced by Keble's "Christian Year" to write her first volume of poetry - "Verses for Holy Seasons". It was a child's "Christian Year", providing a hymn for each Sunday and for every special day of the church year.(1) Two years later, in 1848, Mrs. Alexander published her volume of "Hymns for Little Children". These forty hymns were grouped largely around the Creed, the Commandments, and the Lord's Prayer. They were an attempt to cover all that a child should learn in the Church of England up to the time of confirmation. One of these hymns is to be found in many modern hymnals. It has also been arranged several times in solo or anthem form. It is the familiar "There is a green hill far away." This hymn is one of those which were written as an aid to the interpretation of the Creed. It pertained to the words, "suffered under Pontius Pilate, was crucified, dead and buried." Julian says of Mrs. Alexander's hymns, "charmingly simple and combining the plainness of Watts with the feeling for and with children of the Taylor sisters, and uniting with both the liturgical associations of the English Prayer Book, they remain unequaled and unapproachable."(2) On an introductory note to the volume Keble expressed great regard for the poems and suggested that the test of their worth would be the approval or disapproval of children themselves. The verdict could not be questioned. More than a million copies of "Hymns for Little Children" were sold within twenty years. More of

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(1) "Jesus calls us o'er the tumult" was written for St. Andrew's Day.

(2) Julian - Dictionary of Hymnology, p. 222.

this writer's hymns are to be found in hymnals today than those of any of the other early writers for children.

Mrs. Alexander seems to have had a gift for writing poems which told a story. This is evidenced in "There is a green hill far away", "Once in roval David's city", and the less known "Once in the town of Bethlehem."

A copy of Mrs. Alexander's hymnal for children is not available but some idea of her principles regarding poetry for children can be formed from her "Sunday Book of Poetry". These poems she selected and arranged for the perusal of children. The volume contains the finest works of early and contemporary poets. In it we find Oliver Goldsmith's "Country Gentleman", Longfellow's "King Robert of Sicily", a translation of the old Latin "Veni Creator Spiritus", Caswell's translation of the ancient "Jesu, the very thought of Thee", and Cowper's "God moves in a mysterious way". To us the collection seems entirely too mature for youthful readers. It is interesting to read Mrs. Alexander's reasons for her selection - "The Compiler is assured ------ by actual experiment, that there is little, if anything, in the entire collection, which is not capable of giving pleasure to ----- children, if they are of ordinary intelligence. A namby-pamby, childish style is most unpleasing to children, especially to boys; it is surprising how soon they can understand and follow a high order of poetry (always supposing it is not subtle or metaphysical), especially when it assumes a narrative form, and has the aid of rhyme."(1) This author, then, was

(1) Alexander - Sunday Book of Poetry, Preface.

facing the same problem which had faced Watts, the Wesleys, and the Taylors - the question as to how mature the thoughts of children's poetry should be. In her own poems Mrs. Alexander did not go to the extreme to which she went in the collection of the works of other. Perhaps she was wise in planning simple, easily understood things for worship services and things which were more challenging to the intelligence for private reading.

Some of Mrs. Alexander's hymns were touched with an over-sentimentality from which the twentieth century is turning away. This is true of "There is a green hill far away" which is perhaps not so popular as it once was. But all her hymns were on a high plain when compared to those which had gone before and they serve as the final stepping-stone to the plain on which we find ourselves today.

THE GOSPEL SONG

We cannot ignore the influence which the Gospel song of the nineteenth century had on children's hymnody. When we consider its exaggerated appeal to the emotions and its influence toward spectacular conversions as opposed to a gradual unfolding of the Christian life, we cannot say that undesirable religious concepts were confined to the eighteenth century. In their emphasis upon conversion these songs were akin to the evangelistic hymns of the Wesley period. In one respect they were an improvement over the latter - in their concept of God. Whereas the eighteenth century hymn presented God as terrible and threatening the Gos-

pel song presented Him as a God of love and tenderness. Their weakness was in their unwholesome sentiment. Many of them had the added disadvantage of being extremely poor literature and of being coupled with most unchurchly music. We cannot deny the fact that these songs have had some value. They employ a dramatic, pictorial, and story technique which naturally appeals to children. The use of the "refrain" serves to impress the thought by frequent repetition. They have often served to keep alive a warmth of personal religion. Their value has, however, been confined largely to adults and to the masses of people who were not being reached through regular church services. We regret the influence that these songs have had over the Christian song of youth. Mrs. Crosby Adams says of this:- "We happen to know from first-hand information that these same 'Gospel Hymns' were never intended by Mr. Moody (Dr. Dwight L. Moody) for either Church or Sunday School use. Although not a musician, Mr. Moody had a reverent sense of the fitness of things."(1) The trend of the Gospel hymn in the past quarter of a century has been toward a very inferior song with a popular swing and a high degree of sentimentalism. Some religious leaders have been led to employ these to attract young people to the church. This custom still prevails in many sections of America but better songs are finding their way into schools which are on the whole adapting better worship materials.

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(1) Adams - Studies in Hymnology, p. 51.

THE HYMNS OF TODAY

It is an interesting fact that all during the period of the Gospel hymn there has been steadily growing up the finest of all of children's hymns. The teacher who seeks excellent religious poetry wedded to fine music does not have to search far. We have hymns that are in direct contrast to the evangelistic and the Gospel hymns in their appeal to the natural worship instincts of the child. They seek to interpret God through the beauties of His creation, they inspire righteousness because they portray God as a loving Father, they challenge to service through the example of the life of Jesus, they make heaven a culmination and a fulfillment of the ideal life on earth. A comparison of some of the titles of Watts' "Divine and Moral Songs" with some of the section headings of L. Augustine Smith's "New Hymnal for American Youth" (1930) will make clear the contrast.

DIVINE AND MORAL SONGS

Almighty God, thy piercing eye
Happy the child whose youngest years
Whatever brawls disturb the street
Why should I say, "'Tis yet too soon'"
Why should I join with those in play
'Tis the voice of the Sluggard: I heard him complain

NEW HYMNAL FOR AMERICAN YOUTH

THE FATHER GOD

Maker of heaven and earth

Shepherd of souls

CHRIST, THE SON

Emmanuel - God with us

The Growing Christ

Master and Friend

THE CHRISTIAN WAY OF LIFE

Following the Christ

Fellowship with Christ

Good workmanship

Trustworthiness

Loyalty

The quest of beauty

The quest of goodness

Friendship

THY KINGDOM COME

The challenge of service

Community love

Torch bearers

World friendship

World fellowship in Christ

The living Church

Home shrines

LIFE EVERLASTING

SECTION II

CHAPTER II THE HYMN IN THE WORSHIP OF CHILDREN

CHAPTER III THE LEADERS AND THE SERVICE OF WORSHIP

CONCLUSION

CHAPTER II

THE HYMN IN THE WORSHIP OF CHILDREN

WORSHIP TRAINING

One of man's universal instincts is that of worship. This is truly expressed in the well-known words of St. Augustine:- "Thou hast made us for Thyself and our hearts are restless till they find rest in Thee." Even the most primitive races found some concrete objects or imaginary spirits before whom they bowed in reverence, whether it were in awe and dread or in adoration and trust.

Although worship is instinctive we find it exceedingly difficult to define the word or to analyze the experience. Perhaps the most inclusive definition would be that it is intimate fellowship with God. Through this fellowship there is the experience of sharing - we sharing our needs and aspirations with God, He sharing His nature with us. The sensitive soul can find this fellowship through countless experiences - the beauty of a sunset, the mystery of the heavens at night, the majesty of a mountain, the delicacy of a flower, the appeal of music, the innocence of a child, the eyes of love. For those who conceive of God as love, as beauty, and as the embodiment of power and majesty, any response of love, wonder or awe is worship.

Worship includes both passive contemplation and active response. In it the soul sits quietly oblivious to the earthquakes, the winds, and the fires of life and in so doing recog-

nizes the "still, small voice" of its Creator. With this recognition there comes the active response of the soul. We witness this in the boy Samuel's "Speak, Lord, for Thy servant heareth", in Isaiah's "Here am I, Send me!" and in Mary's response to the annunciation of the angel, "Behold the handmaiden of the Lord. Be it unto me according to Thy word."

NECESSITY FOR TRAINING IN WORSHIP

While it is true that children have an inherent impulse to worship it does not follow that appropriate expressions of worship are instinctive. The value of worship, like that of loyalty, lies not so much in the degree of its intensity as in the character of the Being worshipped and in its reaction on the character of the worshipper. Savages who worship imaginary gods usually do so in a spirit of fear. They are ever seeking to placate the anger of some deity or are pleading with them for provision of material needs. At best the prayers are subjective and entirely selfish. On the other hand, the man who has been trained to worship the god whom Jesus worshipped thinks of Him as a God of love. He approaches Him with an attitude of confidence and trust. His prayers become more and more altruistic. He may even come to a reckless disregard of all personal comfort and pleasure in response to the Christian challenge to service and sacrifice. The savage may mutilate his body in order to appease an angry god. The Christian regards his body as the sacred temple of the Spirit of his God and seeks to keep it sound

and healthy as a fit dwelling place for that Spirit. The difference in these approaches is due to the fact that the worship instinct of the Christian has been directed and trained, whereas that of the savage is still in its primitive state.

It is extremely important that right concepts of worship be instilled in the training of early childhood, for early concepts are the most deeply rooted. Seldom are they radically changed. The child's ideas of the Church, of God, and of the Christian life should be such that he will never want to change them. Fortunate indeed is the man whose adult religious concepts are but the unfolding and enrichment of those of his childhood!

THE WORSHIP OF THE CHILD

To the child the worship response is quite natural. Notice the rapt faces of children gathered around the teacher who shows them a baby animal, a fresh spring flower, or a beautiful picture. Leave the child to himself in a garden near a lovely pond and see how he will gaze into it utterly oblivious to other surroundings. A group of children taken into a beautiful cathedral will be awed into silence by the worshipful atmosphere. One is especially impressed with the effect of music on boisterous children. A small member of a particularly disturbing group of boys near a community center once came into the house alone and asked to be allowed to play the victrola. The director had been greatly annoyed by the group and might well have refused him ad-

mission to the house. But she was a wise leader. The records and the instrument were left in his hands and she went on with her work in another room. For a long time the child played one record after another, always selecting good music. It was noticed that over and over he came back to one record,- his favorite of all the music he knew - "Silent night, Holy night."

MUSIC IN WORSHIP

Of all available stimulants to worship music is perhaps the most effective because of its emotional appeal. Religion is so much a thing of the emotions that it cannot be successfully taught by any methods which ignore them. Man's intellect serves to hold him on the right course but it is his emotion which is the motivating power that sends him forward on that course. Music, better than anything else, serves to stir the emotions. Robert Ingersoll has aptly said that "Language is not subtle enough, tender enough, to express all we feel, and when language fails, the highest and deepest longings are translated into music".(1) Carlyle expressed it thus:- "Music is a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and impels us for a moment to gaze into it."(2) Sigmund Spaeth in his book titled "The Common Sense of Music" has dealt with the fact that music is an innate part of man's

(1) "Musical Quotations" - compiled and published by the National Bureau for the Advancement of Music.

(2) Ibid.

very being. It would be difficult indeed to make a clear distinction between the worship instinct and the music instinct. Every urge to worship has found expression in some form of music whether it be the ecstatic beating of the drum by primitive tribes or the magnificent blending of voices and instruments in Handel's "Messiah". Through musical expression we become members of the mighty chorus of the universe and enter into a sense of fellowship with its Creator. An earnest negro preacher was once heard to say after the singing of a hymn, "That brings God down to me and lifts me up to God."

One of the most significant facts about the development of the science of music is the fact that it has gone hand in hand with the spread of Christianity. It was not until the birth of the opera in the beginning of the seventeenth century that any new developments in music took place outside the doors of the Christian Church. The music of other religions has even yet hardly gone beyond the primitive stage of animistic noise. As the soul of man has found closer fellowship with its Creator, as the universe around him has become more vast and incomprehensible, his emotions have grown and burst their narrow bounds of expression. Musical expression has been the result of this realization of the greatness and goodness of God.

HYMNS IN WORSHIP-TRAINING

Song is one of the child's earliest expressions of emotion. Free from the shackles of self-consciousness and oblivious to

technical imperfections, he experiences an irresistible urge to join in the mighty chorus of nature. Through singing or playing this urge is satisfied and he too becomes a creator.

In fine hymns we have the ideal blending of words which appeal to the intellect and music which appeals to the emotions. Hymns couch in poetic language all the fundamental ideas of God and principles of Christian living. They clothe these ideas in an emotional appeal that enthrones them in the depths of the human heart.

Educators have long since abandoned the old idea that Bible facts within themselves constitute an adequate curriculum of religious education. The Bible remains the main textbook of the church school, but we have come to realize that it is necessary to select Scripture passages that are directly applicable to the lives of children and to teach them in such a way that the children will incorporate their lessons into their everyday attitudes and relationships. With this realization has come the understanding of the importance of correlated materials which help to make the lessons clear and vital. Character stories, dramatizations, service projects, and hymns are among the many aids to the vitalization of Bible lessons. These are the elements in the service of worship which not only stimulate the emotions and lead to an attitude of worship but vitalize the experience of worship and connect it to all of life. In this way the experience of learning becomes attractive and meaningful. The great fund of religious knowledge, particularly knowledge of

Bible facts, given to children of previous generations failed to make them religious. It did not make it easier for them to live Christian lives. Somehow the knowledge did not tie up with experience. There were missing the great dynamics of love for God and love for neighbor which inspire a life of service. Leaders have now come to see that this love for God and neighbor comes best through the fellowship of worship.

As we have said, the Bible is still the basis of our Christian education. It is the principles of the Bible that we seek to instill through worship. Hymns are of particular importance here because they often express in the language of childhood Bible facts which, in Bible language, are beyond the comprehension of children. As early as 1872 Henry Ward Beecher, recognizing the value of hymns in the formation of religious concepts, said in a sermon, "I hold that there is more sound instruction to be given to a congregation by this method (hymn-singing) than by almost any other. Indeed, I doubt, if you were to analyze your religious emotions, whether you would not trace them back to hymns more than to the Bible itself. If any one will consider the sounds of his thoughts of heaven, I think he will land in Dr. Watts, rather than in the Revealtor Saint John. I think that the hymns of Dr. Watts, and Charles Wesley's hymns, in which they describe heaven, its occupations, its glowing joys, and its zeal and rapture, have more to do with forming men's ideas of the promised land than any literature, not ex-

cepting the Bible."(1)

The primary aim of worship is character development through the cultivation of desirable attitudes and habits. A worship which consists solely of adoration addressed toward a Supreme Being and does not claim for the worshipper the attributes of the Supreme Being is a failure. In the contemplation of beauty the child should be moved to a desire to become beautiful. Through singing hymns the child should become aware of the attributes of God. The love of God for all children alike should inspire him to love all. The forgiving spirit of God should teach him to forgive. In giving expression through song to Christian ethics the child is more likely to incorporate them into his own life.

One question which arises in our selection of suitable worship materials for children is this - are we training for future or for present living? This question is of vital importance to the leader who selects hymns. She who would train for present living may feel that many hymns are beyond the comprehension and experience of the child. She may tend to keep him a child by neglecting to use those materials which would cause him to reach up and grow. On the other hand, the leader who places undue emphasis on the future may sedulously avoid hymns that in any way savour of childishness and use only those hymns the concepts of which "the child cannot understand now but he will some day." This tends to develop a stilted, superficial

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(1) Beecher - Sermon preached at Plymouth Church, Brookline, 1872.

religion. The psychological question involved here is similar to that inferred by Wesley in his preface to "Hymns for Children." "Dr. Watts," says Wesley, "---wrote---speaking to children as children, and leaving them as he found them. The following hymns (Wesley's) are written on the other plan; they contain strong manly sense. ------- when they (children) understand them they will be children no longer, only in years and stature."(1) Wesley seems to have sought to impose adult concepts on the young. He expected children to understand what they were taught, knowing that to understand them required an adult mind, for, as he said, they would then "be children no longer." This attempt at forcing adult thinking resulted in a kind of premature mental growth. Later efforts to instill adult concepts in the minds of children were not with a view to making them understand them. The idea was rather that Bible facts and statements from the catechism which were stored in the memory would be understood later and would serve as a guide to adult life. This was teaching for the future.

More recent educationalists, profiting by the failures of earlier theories, are striving toward a blending of the two extremes. They seek not to give the child just those concepts which are on his own thought level and which will tend to keep him on that level. Rather they would keep before him those ideas which are always just a little above and beyond him but always in reach. To attain them requires constant mental "tip-

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(1) Wesley - Hymns for Children, Preface.

toe". He is kept aglow with the thrill of achievement as the result of his effort. At the same time he is never satisfied with his present status but is ever stimulated to new effort to attain something higher. At the same time he never suffers the discouragement of failure in his efforts to reach something above him.

It is the task of the leader of children's worship to find that happy medium wherein the child is both living the Christian life and building a better Christian life. This two-fold objective is the basis of the criteria of hymns for children.

CRITERIA

In an article on Poetry for Children published in the April, 1842, issue of Christian Remembrance[1] the author (unnamed) laments the lack of good poetry for children. We have seen in our study of the history of children's hymnody that this was true at the period when the article was written. But the same cannot be said today. There is an abundance of excellent worship material from the standpoint of both poetry and music. The difficulty lies in the fact that there is also a vast supply of inferior material being sold under the name of hymnody. The task which we face is the education of leaders who can discriminate between the valuable and the worthless. Since the introduction of Evangelistic and Gospel songs our churches have been

(1) Christian Remembrance - periodical published by James Burns, London.

filled with leaders commendably zealous but pathetically lacking in either the understanding of children or the appreciation of real worship materials. In their efforts to make the Sunday School more popular and appealing to young people they have desecrated the house of the Lord with cheap songs, the words of which are meaningless and the music of which is best suited to the dance hall. Compilers and publishers with the zeal of the high-pressure salesman have played up to this desire for "popular" songs and have kept the market well supplied with the "latest hits." For some inexplicable reason these songs have come to bear the title of "Sunday School Hymns." By the substitution of these songs for fine hymns the impressionable years of childhood have been robbed of the deepest worship experiences.

The importance of using the best hymns with children cannot be too strongly emphasized. We cannot but believe that the use of cheap worship materials in our church schools is in large part responsible for the present lack of interest in the Church and the Christian religion. The worship services of many churches have reached a level so low that they have lost their appeal to educated, refined people. Thinking young people are ashamed of much that is taught to American children in the name of worship. There is a constant upward trend in the field of secular education in music, literature, and art. Every effort is made to instill in American citizens a thorough appreciation of the best in all these fields. Unless the Church of God represents to young people the highest in the arts they will lose

interest in it and seek esthetic enjoyment elsewhere. Surely the God who created all that is good and beautiful is worthy of the first fruits of our sacrifice of worship. It behooves teachers, as molders of the religious concepts of the young children intrusted to their care, to give serious attention to the materials which are their tools.

In establishing a criteria for the hymns of children we must take into consideration both the text and the tune. It is important that each be of the highest type and that the two be combined in that ideal union of thought and emotion which is the perfect expression of Christian devotion. We shall consider first the text of the hymn, evaluating it from the standpoint of both literary form and religious content.

TEXT

LITERARY FORM

We have mentioned the rising standards of literature in our institutions of secular education. It is inconceivable that we should expect to maintain the respect of educated children if we seek to lead them to worship through poor literature. It is exceedingly difficult to write a truly artistic poem which has the simplicity of a hymn and is expressed in the language of childhood. It must have churchly dignity and stateliness without being stilted and pedantic; it must be rhythmic and singable without becoming light and frivolous. The phrases must be short and easily adapted to singing without giving the

effect of choppiness and "sing-songiness". The words must be poetic and mysterious without being sentimental and beyond the pale of the child's experience. There should be no complicated grammatical arrangements. The writer recalls for years puzzling over the meaning of the first stanza of "America". To the child's mind there was never any connection between the the two separate phrases, "my country, 'tis of thee" and "of thee I sing." There was always a vague wonder as to just what was meant by the apparently isolated phrase "My country, 'tis of thee." The best metrical phrases of children's hymns are short, simple and sweet, containing one idea and capable of being sung in one breath. If hymns such as the one mentioned above are to be taught to children the teacher should make a brief explanation of the grammatical arrangement.

A greater error than teaching verses which only adults will understand is the teaching of verses which will never have any logical meaning. Some of the so-called hymns are simply compilations of lines that rhyme and that have some vague general thought running through them. One still wonders what idea is supposed to be conveyed by the voice that calls "through the voice of woe" in the following "popular" stanza:-

"I'd stay in the garden with Him
Tho' the night around me be falling,
But He bids me go, through the voice of woe
His voice to me is calling."

C. Austin Miles

We are reminded of the boy who was asked what hymns he especially liked. He mentioned a few, then said, "I have never

cared very much about the words of hymns because I didn't think they were true. ------There were hymns which I knew I could not sing and mean the words, so I made up my mind that hymns weren't intended to say just what you meant but were used simply to make it possible for the people to sing."(1)

The poem of real value will be so arranged that its ideas move forward toward a logical conclusion. Many poems wander around through a maze of fine phrases that seem to go nowhere. One of the finest hymns that was ever written for children is a prayer composed of short, simple phrases arranged in the most logical order. We refer to the hymn of Sabine Baring-Gould:-

"Now the day is over,
Night is drawing nigh,
Shadows of the evening
Steal across the sky."

After this simple introduction petitions are made for the weary, for little children, for sailors "tossing on the deep blue sea", and for sufferers "watching late in pain". After a petition that those who plan some evil may be from their sin restrained, the prayer turns to self, asking for watchfulness through the night and a pure, fresh, and sinless awakening. The closing stanza is an expression of praise:-

"Glory to the Father,
Glory to the Son,
And to Thee, blest Spirit,
Whilst all ages run."

A touch of informality which is objectionable in the poetry of hymns is the frequent use of contractions. The cheaper hymns

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(1) Baldwin - Worship Training for Juniors, p. 80.

are filled with "I'll", "wouldn't", "didn't" and other such contractions. It is true that such words as "o'er", "e'er", and "'tis" are poetic and are permissible to some extent but even they should be employed sparingly. Their over-use soon spoils the dignified simplicity of a good hymn.

Typical also of the sentimental hymn is the frequent use of the word "O". While it is very effectively used in some of our finest hymns - "O worship the King", "O, Master, let me walk with Thee" - it is decidedly overdone in some hymns and tends to cheapen the sentiment.

A feature typical of the Gospel song is the use of a refrain. Some of the best hymns employ this form of repetition to good advantage but it must be used carefully in order to avoid monotony. Good examples of its effective use are "Lord of all, to Thee we raise This our hymn of grateful praise" in "For the beauty of the earth"; and "We give Thee thanks, Thy name we sing, Almighty Father, heavenly King" in "God of the earth, the sky, the sea."

By way of summary it can be said of the hymn of literary value that it must have churchly dignity combined with real poetic appeal, that the phrases must be short, singable, and so arranged as to be easily understood, and that the progression of ideas must be logical and must move toward a climax.

CONTENT

Hayward, in his book titled "The Lesson in Appreciation",

compares the relative values of the form and the content of an art. In conclusion he says, "If the claim lies in both, he (the student) is face to face with art of the highest kind."(1) Fortunate indeed is the child whose hymns are works of art in both form and content. Because of the influence of hymns on the formation of religious concepts it is of great importance that the ideas contained in them be true. We should carefully guard against the teaching of false concepts in hymns. Sometimes this is caused by actual mis-statements in the hymns; sometimes the child forms false concepts of which the teacher is unaware. The latter was the case in the experience of a child who sang the Gospel song:-

"I know whom I have believed,
And am persuaded that He is able
To keep that which I've committed
Unto Him against that day."

It was not until the passage was read in the Bible in later years that the correct meaning was clear. As a child the idea was that God would keep to Himself the sins which the child had committed.

Watts was guilty of an actual untruth when he said of the disobedient child:-

"The ravens shall pick out his eyes,
And eagles eat the same."

There are two dangers involved in allowing children to sing things that are untrue. They may be intelligent children who will detect the errors and because of them become skeptical

(1) Hayward - The Lesson in Appreciation, p. 27.

toward all religious teachings. Or they may be mentally lazy children who will accept anything that is told them without stopping to question its value. We do not wish to claim responsibility for either of these attitudes. It would be well if all leaders who attempt to force false concepts upon children might be halted as was the one who asked a child to sing as a solo "Love lifted me." The child refused to sing. When questioned as to her reason she said, "I have not been sinking deep in sin and I won't sing it."

METAPHORS

The over-use of metaphors in hymns leads easily to misconceptions. Yet we would not remove them entirely for it is through metaphors that the imagination is stirred and a halo of mysticism thrown around thoughts expressed in the poem. Children are very imaginative. They are lured by the mysterious. We cannot deny the fact that they find God more appealing because they cannot fully understand Him. But leaders must ever be on the alert to avoid the formation of concepts so weird and impossible that they become ludicrous and repulsive in later years. We are familiar with the varied ideas that children have had of God - ideas which they have had to unlearn. He has been conceived of as everything from a frightful ogre to a magician or a glorified Santa Claus. No doubt many of these concepts could be traced to some of the hymns which they have sung. Take for example the truly great hymn "O worship the King."

Consider carefully the ideas which might form in the mind of the child from some of its phrases. To the adult mind which readily grasps the impressive symbolism of the hymn it is a marvelous picture of an omnipotent God. But what would the imaginative mind of the child see in the "King" who comes as a "shield and defender", riding in his "chariots of wrath" over a "dark---path on the wings of the storm"? In "Come thou almighty King" we plead, "Come thou Incarnate word, Gird on Thy mighty sword, Our prayer attend." Just what does the child think of a God who attends our prayer girt with a mighty sword? In these hymns, fine though they be, there are too many metaphors that have to be explained to children. The spirit of worship is lost in the technic of explanation. Better for the praise of children would be such hymns as "When morning gilds the skies" or "Praise the Lord, ye heavens adore Him." In these two hymns there are enough mysterious phrases to excite the imagination without giving false impressions.- "in heaven's eternal bliss", "the powers of darkness fear", be this th' eternal song, through all the ages long". These phrases arouse that sense of mystery which is so much a part of worship. They cannot be explained to the child, yet as he grows into an understanding of them he will not pass through any stage wherein he has false conceptions of their meaning.

Children, utterly ignorant of the meaning of symbolism in religious descriptions are apt to form some very strange concepts of heaven. A song-fest was once held in a negro church

which was located in a city whose inhabitants spoke of city blocks as "squares". On the program was a quartette of small girls who sang with feeling of the "City four squares." The listener felt sure that in their imaginations they were visualizing heaven as a very small city very carefully laid off in four blocks.

In the use of metaphors too many ideas and too quick changes of metaphor should be guarded against. This might be the criticism of "Thy word is like a garden, Lord." Here in quick succession the Bible is compared to a garden, a deep, deep mine, a starry host, and an armory. There is no logical sequence in the successive metaphors and they leave but a vague jumble of ideas in the mind of the child. An example of a much more logical arrangement of thoughts, many of which are in metaphorical form, is Henry van Dyke's "Joyful, joyful, we adore Thee":-

"Joyful, joyful, we adore Thee,
God of Glory, Lord of Love;
Hearts unfold like flowers before Thee,
Hail Thee as the Sun above.
Melt the clouds of sin and sadness;
Drive the dark of doubt away,
Giver of immortal gladness,
Fill us with the light of day!"

Note how easily the mind passes from the flowers to the sun, thence to the clouds of sin and the dark of doubt, and finally to the light of day.

RELIGIOUS CONCEPTS

The religious concepts dealt with in the training of the child can be divided into three groups - the concept of God and

Jesus, the concept of self in relationship to God and Jesus, and the concept of fellowmen in their relationship to God and to each other.

CONCEPT OF GOD

Some of the concepts of God which children are wont to formulate when unguided have been mentioned above. We of today turn with horror from the stern, vengeful God of some of the eighteenth century hymns. The God whom we wish our children to know is indeed an omnipotent God but He uses His power to create a wonderful world and to protect its inhabitants, not to wreak vengeance on wrong-doers. He is a God who, while knowing all and seeing all, understands and loves, hating sin but sympathizing with the sinner.

It is a simple matter to stress the love and fatherliness of God. We have but to look through our hymnals to find numbers of hymns which picture Him thus. Our real difficulty lies in the uncertainty as to just how to teach children the reality of an invisible God. It is a delicate task. If God is too real to them they are disappointed when they themselves cannot realize His actual presence. If they are taught that He answers prayer they cannot understand why He does not grant their every request. Perhaps the best explanation of God's invisibility is the child's own experience of love. He knows that his mother's love is real but he cannot see or touch it. Another excellent approach to the problem is the observance of the workings of

nature. The flower grows and blooms though no one can see any motion; animals, even children themselves, grow but the actual process can be neither seen nor felt. The child's curiosity about the universe and the questions he asks create a point of contact. No particular effort need be made to explain things until questions are asked, but questions may be stimulated by calling attention to objects of nature. Because of the child's natural interest in the universe around him our nature hymns are our best ones for teaching about God. What finer concept could the teacher wish to give than that of a God who manifests Himself in all the vastness, majestic beauty and mystery of the world? Most delightful are such hymns as "This is my Father's world", "Praise the Lord, ye heavens adore Him", "All creatures of our God and King", and "God who touchest earth with beauty."

CONCEPT OF JESUS

Closely akin to the concept of God is the concept of Jesus, the Incarnation of the attributes of God. In seeking to implant in the hearts of children a love for and a devotion to Jesus we must avoid unhealthy and sentimental ideas. An effeminate Jesus, full of mystical rapture and patronizing affection, makes little appeal to the wholesome child who loves and admires the strong, happy person. Until the child has experienced sacrifice and inner suffering he can in no way enter into a sympathetic appreciation of the suffering and death of the Christ. It is not wise to teach children "There is a fountain filled with

blood" or even the incomparable "When I survey the wondrous cross." We feel sure that Jesus Himself would never have discussed these deeper things with children. They would, however, have followed him in the life that He lived. They would understand and appreciate His happy outlook on life, His love for all mankind, and His deeds of service to all. To them He would appear as the lad of Nazareth who "roamed the fields and loved the flowers, and saw God's glory there."(1) They would know Him "at work beside His father's bench, at play when work was done."(2) They would see the man Jesus as the "Master of the Loving Heart, the Friend of all in need."(3) He is the virile, yet infinitely tender hero of the red-blooded boy in:-

> "O Son of Man, our hero strong and tender,
> Whose servants are the brave in all the earth;
> Our living sacrifice to Thee we render,
> Who sharest all our sorrow, all our mirth."(4)

CONCEPT OF SELF

The ideal relationship between the child and God is a fellowship of sharing. The child should not conceive of God as only a mysterious Being living in a world of unreality. Nor should he think of Jesus as residing afar in the clouds or perhaps in the beautiful altar of the Sanctuary. Rather he should

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(1) Braselman - The Friendly Hills of Galilee.
(2) Pullen - At work beside His father's bench.
(3) Laufer - O Master of the Loving Heart.
(4) Fletcher - O Son of Man, our Hero strong and tender.

know the Jesus with whom the child can share every joy, every pain, every heart-ache. Above all He should be a Jesus who will challenge the child to be like Him, to love the things that He loves, to share with Him in later years the struggle and the supreme sacrifice demanded of those who seek to enthrone righteousness in the world. The child should not think of himself as apart from God, simply adoring Him in abstract worship and paying tribute to Him as an Almighty Being. Nor should he accept religion as a sort of salve to his conscience or consider the Church a mere haven of refuge. He is not to become one of God's favored persons because he has been a good child. Rather he is to experience the supreme joy of realizing himself a partner with Christ, sharing His task with Him, sacrificing and suffering for His cause because he too has been fired with the same consuming passion. This is the religion which will be built around the right concept of the relationship of God and self. This is the challenging faith that finds expression in a wholesome, positive righteousness as opposed to a pious, negative self-righteousness. The prayer hymns which help to establish the "God and I" attitude are those which ask not for personal blessings as such but for blessings in order that the child may be like Jesus and may in turn be a blessing. The following hymns express such prayers:-

"O Master of the Loving Heart,
The Friend of all in need,
We pray that we may be like Thee
In thought and word and deed."

Calvin Laufer

"I would be true,
For there are those who trust me."
Howard A. Walter

"May friendly acts, fair play, and love
Bring cheer to all around,
That this fair earth, like heaven above
May with Thy peace abound."
From "Dear Lord, we give our youth to Thee"
Calvin Laufer

Perhaps the finest hymn of consecration for youth is Marianne H. Farningham's "Just as I am, Thine own to be". Note how challenging it is and how much better suited to the religion of childhood than is Charlotte Elliotts' "Just as I am, without one plea."

"Just as I am, thine own to be,
Friend of the young, who lovest me,
To consecrate myself to Thee,
O Jesus Christ, I come.

"I would live ever in the light,
I would work ever for the right,
I would serve Thee with all my might,
Therefore, to Thee I come.

"Just as I am, young, strong and free,
To be the best that I can be,
For truth and righteousness and Thee,
Lord of my life, I come."
M.H.F.

CONCEPT OF FELLOW-MEN

The most natural outgrowth of the right concepts of God as the Creator of all mankind and ourselves as co-workers with Him is the desire to share our knowledge of Him with the rest of the world. Children are by nature loving, sympathetic and unprejudiced. Race and class hatred are not innate - it is always learned from adults. Nothing so interests a child as stories

about children in other lands. Nothing so arouses his sympathies as thoughts of another child who is unhappy. How important it is that we make use of this opportunity to fix in the heart a desire to share God with others. We can do this first by establishing a sense of God's universality through such hymns as "Jesus shall reign where'er the sun", "In Christ there is no East or West", and "God of all nations, near and far." Then to establish a feeling of brotherliness with other children use such hymns as "Far round the world Thy children sing their song" and "The world children for Jesus." Frances W. Davidson has written a hymn which, though somewhat weak from a literary standpoint, brings out the thought of sharing the things dearest to the heart of a child with other children both near and far.-

"We like to play each happy day
My friends and I together;
We like to play each happy day
In bright or rainy weather.

"My playthings now I'll share with you
So we can play together;
And dolls and toys, dear girls and boys,
We'll share in any weather.

"Oh far away are friends at play
Whatever be the weather;
Let's send our toys to girls and boys,
And work for them together."

F.W.D.

These then are the three religious concepts which religious educators seek to establish in the mind of the child - the concept of God as Creator and loving Father, the concept of Jesus as the Incarnation of God and the perfect example of human life, and the concept of man as sharer and co-worker with God and with

fellow-men. The hymn book furnishes ample material for the establishment of these concepts as well as numerous hymns which present the detailed attributes of Christian character. Throughout the hymnal will be found hymns of kindness, brotherly love, fair play, obedience, honesty, trustworthiness, courage, and all those traits which Christian youth should embody. These hymns whould be taught in preference to the meaningless jingles which may give a temporary sense of exhilaration but which furnish no experience of real worship and instill no Christian ideals.

THE HYMN TUNE

While the content of the text is the most important element of a hymn, it is nevertheless very necessary that the musical setting be worshipful and in accord with the sentiment of the poem. Music is a language in itself and can be used to guide the worship of children without the use of any spoken word. The value of music as a stimulant to worship has been discussed. Attention will now be given to the elements of a good hymn tune. In the evaluation of a tune consideration must be given to melody, harmony, rhythm, and its appropriateness to the thought of the hymn.

MELODY

To the young child melody is perhaps the most important element in music. With training he comes to hear and appreciate

intricate harmonies and rhythms but melody is what he hears most easily. For the majority of young children it is important that the melody be simple and appealing. There are two advantages here. First, the simple melody is easier to sing. The child enjoys singing what he can sing well. When a melody requires effort he loses much of the joy of singing. The second advantage lies in the fact that where the melody is simple and unobtrusive the conscious mind can concentrate on the content of the words. It is this content which should be stressed. The melody, in order to impress the words, must be beautiful but its appeal must be more to the subconscious than to the conscious mind.

Care must be taken not to place too great emphasis on the simplicity of a melody. Here again is the danger of making hymns too childish. Few leaders realize the musical capabilities of children. The majority have limited the range of the child's song to the E♭ octave. Experts in the field of the child voice have proved that its range exceeds that of the average adult voice. Hollis Dann gives the range as extending from middle C to the C above the treble staff. He advises caution in the development of this range, however, suggesting that the voice of the small child be confined to the staff and that the range be widened very gradually and carefully.(1) The inexperienced leader should confine the range of the hymns to the E♭ octave until she becomes familiar with safe methods of extending it. For the leader who does understand the voice there are limit-

(1) Dann - A Guide to Choral Song Interpretation, P. 6.

less possibilities for training the voices and developing the musicianship of children. She may go outside the field of hymnody and use some of the fine classics of musical literature.

HARMONY

The harmony of the best hymn tunes is simple but appealing, of real musical value but not complicated. It should give support to the words without unduly intruding itself. Here again is, of course, opportunity for developing an appreciation of fine rich harmonies. The leader who attempts this, however, must be a splendid musician, keenly sensitive to balance in her teaching. She must be able to distinguish between fine harmonies such as the minor ones of some of the Welsh and English folk tunes and those which are simply amateur attempts at variety. In her efforts to further the art of music the good teacher will keep it in its proper place - always, when used in the church school, the handmaiden of religion and subsidiary to the words.

RHYTHM

The rhythm of the hymn tune must be so well marked as to be easily felt. At times it is even vigorous, but simplicity and dignity must not be lost. Dotted eighth and sixteenth notes should be used exceedingly cautiously. It is a common thing to find, in the Sunday School, tunes the rhythm of which spoils them for purposes of worship. Dance orchestras have been known

to confine themselves for an entire evening to the music of a "Sunday School Hymnal". A teacher in testing the response of children to music played several tunes with which they were not familiar. They were asked to tell whether they were marches, lullabies, tunes that made them feel as though they were in church, or what they suggested. When the syncopated tune "Just lean upon the arms of Jesus" was played and they were asked what it suggested the immediate response was "skipping". Such tunes, of course, appeal to children, but not to their sense of worship. The teacher must remember that her objective is not to find what children like but to train them to like hymns that are truly worshipful. If the leader herself is truly appreciative of good hymns and herself enters into the spirit of worship through them the children will inevitably follow her.

The expert musician will find it interesting to use with the children some of the newer hymns which are written in free rhythm. They are excellent means of introducing to the child the old plain chant which was not metrically sung. It is probable also that free rhythm in hymns will soon come to have a prominent place in American music. It is being employed to a large extent in choral and in instrumental music.

It is important that the rhythm of the tune "fit" the meter of the poetry. There should be no awkward sensation of misplaced accents. A familiar example of this is the Frederick Maker setting of Adelaide Procter's "My God, I thank Thee". The fault lies with the accents of the poem which do not fall

in the same place in all the stanzas. For this reason the ordinary hymn tune, which is expected to be equally suited to every stanza, cannot be adjusted to it. The religious sentiments of this hymn are so superior that it can ill be omitted from the hymnal. It is well that recent editors are making adjustments whereby the rhythm of the tune is slightly altered where necessary to fit each separate stanza.

RELATIONSHIP TO TEXT

As we have said, music is a language in itself. The hymn tune must by all means express the same thought as does the poem. Nothing is more incongruous than music which suggests one thing and words which express another. Children are sometimes taught to sing in the best "rag-time" style:-

"He died on the cross to save us from sin,
Everybody ought to love Jesus."

Another type of misfit which is disturbing though not quite so shocking to the sensibilities as that mentioned above is the singing of "Immortal Love, forever full" to the tune "Antioch" ("Joy to the World"). Both words and tune are excellent. Metrically they coincide perfectly. But they express entirely different emotions and the combination of the two spoils both.

CHAPTER III

THE LEADERS OF WORSHIP

and

THE WORSHIP SERVICE

The suggestions of this chapter are based upon the assumption that the song leader and the accompanist are two different people. If it is necessary that one person serve in both capacities most of the principles set forth will apply equally well.

THE SONG LEADER

The leader of hymns is of vital importance to their effectiveness. Enough careful attention has not been given to the selection of leaders in church music, especially in the various departments of the Church School. As a result the music has fallen far below the standards which should be set for it. The music leader may easily have a more vital influence over the religious development of the child than does the Bible teacher. She holds in her hands the key to every child's heart. It is a matter of deep regret that so few church musicians realize the extent of their opportunities and take their tasks seriously.

The following might be considered the necessary qualifications of the leader of children's hymns:

1. As a general rule the leader should be a woman for the range of a woman's voice coincides with that of the child. Children are born imitators and it is difficult for them to sing

with a man whose voice is pitched an octave lower than theirs. Women too usually have a better understanding of child nature. It is often the case, however, that a well trained man who understands children can accomplish more than any available woman. This principle should be insisted upon only when all other things are equal.

2. The leader should be an earnest Christian and as consecrated to her task as is the bible teacher. All too frequently this position is given to a person simply on the basis of musicianship. The whole influence of the music leader should be positively Christian. If a choice must be made between the poor musician with a fine Christian spirit and the excellent musician who is an indifferent Christian the former should be chosen.

3. A Christian spirit is not all-sufficient. The earnest and sincere Christian leader will seek to perfect her gifts. She should be a thorough musician. By this is not meant that she should be trained for concert or for other highly artistic performance. The highly trained musician is seldom at home in the simplicity of children's hymns. Our leader should be especially trained in children's music. She should know the basic principles of child voice but should not strive for a highly developed vocal skill on the part of the children. Her best training would be that of the public school music supervisor. Her most important musical qualification is an unfailing sense of pitch and rhythm. Her speaking voice should be resonant,

musical , well modulated, and in every respect pleasing. She should have the ability to grasp the emotional content of the hymn and to express it to the children.

4. It goes without saying that the leader should be able to select hymns according to the criteria established in the preceding chapter.

5. One of the most important qualifications of the leader is an attractive appearance coupled with a pleasing personality. She should make a special effort to be neatly and appropriately dressed at all times. The leader whose hair and hands are well kept and who wears becoming, bright colors will always be rewarded by the glowing eyes of the children. Her whole bearing must "look the part". Her face must express the moods of the hymns.

6. The successful leader will "keep alive". She will be alive to the whole field of hymnody and worship. She will know both old materials and methods and new ones. She will know what other denominations and what public schools are doing in children's music. Also she will keep alive to all the influences that are brought to bear upon the lives of the children. She will know their parents, their home lives, their schools, their friends, their recreations. She will herself take some part in their week-day activities, planning hikes or other social events with them.

THE ACCOMPANIST

One of the criticisms of the piano teaching of today is its neglect of the playing of hymns. Many an excellent pianist is unable to play simple humn tunes effectively. They require a peculiar touch, an unusual "feel" for the spirit of a hymn, which is not required in other forms of piano music. The spirit of the hymn is that of artistic simplicity. The hymn player must have absolute control of her instrument and her music but there must be no evidence of technic. The whole effect of the hymn depends upon her yet the children must never be conscious of her.

Theoretically the accompanist is not the leader, but actually she is, for if the accompanist and leader differ in interpretation the group will invariably follow the accompanist. Her instrument is the leader's mouth-piece. A poor accompanist spoils the work of the best of leaders.

ESSENTIALS IN ACCOMPANYING

1. There must be a clear understanding between leader and accompanist as to the order of the program, the number of stanzas to be sung, the length of the piano "give out", and the tempo. The piano must be so placed that the pianist can easily see both music and leader. She sets the desired tempo in the introduction. Throughout the singing of the hymn she must be careful to keep the established tempo unless the leader indicates a change. If there is a change she must be quick to sense it.

All music should be open before her so that she can begin playing the moment music is needed.

2. For children, unless the group is unusually large, the accompaniment should be played lightly. The natural child's voice is light in quality. If he sings to the full accompaniment suitable for adult singers he will invariably force a heaviness which will permanently injure the quality.

All hymns should be played simply with no "filling in" of chords. Mrs. Crosby Adams makes the following caustic but timely comment on this custom, "There has, most unfortunately, sprung up a race of pianists and organists who do not recognize that the composer knew what he was about when he wrote four-part music. They, therefore, supply much pianistic ornamentation of their own. Indeed there are, I am informed, schools where such travesties are being taught in the way of Evangelistic preparation."(1)

3. The accompanist must be sensitive to the moods of the hymns. The real spirit of a prayer hymn is spoiled by a vigorour rendition on the piano. Conversely the challenge of the martial hymn is spoiled by quiet and uncertain playing.

4. One of the best methods of maintaining quiet in a group is for the accompanist to stop playing at any time when there is objectionable talking or moving about. In most instances no words are necessary. The cessation of the music is a sufficient reminder.

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(1) Adams - Studies in Hymnology, p. 54f.

Let it be said here that a spirit of cooperation is necessary for both accompanist and leader. Their plans must be made in cooperation with all other leaders in the department so that the program will be a unit. The music should serve to tie together the other features of the program, not be set off to itself as a separate feature.

TEACHING THE HYMN

It is necessary that the program of the Church School include a special period for the teaching of hymns. Nothing so detracts from the worshipful atmosphere of a service as comments on the manner of singing. By far the best method is to ignore all technical details during the worship service. During the teaching period attention can be called to any mistakes made in previous worship services. The teaching period must maintain order and a certain worshipful atmosphere but there may be a large degree of informality and even a bit of fun. The wise teacher will, however, guard against anything that will cause undesirable associations with any of the hymns.

The following suggestions apply to the teaching period:-

1. In the period of teaching attention should be given to the basic elements of voice. There will be no attempts to concertize but the children must be led to avoid bad vocal habits which will produce unpleasant tones and tend to injure the voice. They can be taught to distinguish between good and bad tone, to sing easily and naturally without tenseness, to breathe and

phrase properly, to use good diction and correct pronunciation. They can learn the importance of good posture and the correct manner of holding the book. If the teacher is fortunate enough to be able to have a good rehearsal during the week she may teach the children to read music. The untrained leader will find helpful suggestions for both voice culture and the teaching of sight-singing in the various manuals prepared for teachers of public school music.

2. The ideal for children is that all hymns be memorized. A child never fully grasps the thought of a hymn until he has memorized the words. Many children read so slowly that they cannot get the lines quickly enough to keep up with the singing unless they are practically memorized. Books and papers cause confusion and tend to distract the service. If it is necessary to have the words before the children it is well to use hymn slides or to have the hymns neatly printed in large letters on a poster or the blackboard.

There are, however, certain advantages in having books in the hands of the children. It is a means of training them to take part in the worship services of the Church. They need to become familiar with the arrangement of the lines of the hymn and with the whole set up of the hymnal. The use of books also makes possible the use of a wider variety of hymns. Another advantage lies in the fact that new children frequently come in and the teacher does not wish to go back over the songs already learned. With the words before them they can more easily fall

in line with the group.

It is well to memorize as many hymns as possible but in addition to make frequent use of books.

3. The teacher must be sure that the children understand the words and their meaning. A group of children were taught the hymn "For the Beauty of the Earth". Upon questioning them concerning the phrase "hill and vale" the teacher discovered that several thought a vale was "something you wear over your face". In the case of "grateful praise" they thought that "grateful" applied to "something big."

Clear cut diction should be given careful attention. Helen Elmira Waite tells of being quoted by a child as having said that God sent the children of Israel bread in the morning and a "whale" at night.(1) Allowing the children to see the words at some time helps to clear up such errors. However, the hymn should be so carefully discussed beforehand that the children will have the thought clearly in mind before seeing the printed text.

4. The stanzas of hymns taught to children should be given consideration. While the sometimes wise plan of selecting only certain stanzas of hymns for adults has undoubtedly become a meaningless habit with some ministers, with children it is often the better plan. Many times the whole hymn is too long to be taught from memory without their becoming tired of it. Of more

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(1) Waite - article titled "Leaves from My Case-book", International Journal of Religious Education, Oct. 1935.

significance is the fact that many hymns have some stanzas that are ideally adapted to children and others that are decidedly unsuitable. The first and third stanzas of "Faith of our Fathers" are splendid thoughts for children, while the normal child is not yet ready to sing the thought expressed in the second stanza - "How sweet would be their children's fate, if they, like them, could die for Thee."

5. The teaching period is the time for making suggestions regarding all technical matters. There should be given a clear understanding of all signals. All such signals should be as unobtrusive as possible. A few definite ones with which all the children are familiar are invaluable in leading during a service.

AIDS TO MEMORIZATION

The following methods serve to lend variety to teaching, to make new ideas impressive, and to make the memorizing process interesting.

1. Introduce the song by a story or conversation based on the theme of the hymn, weaving into the story or conversation as many as possible of the phrases of the poem.

2. Have the tune played and let the children suggest the general theme - whether it be praise, prayer, a martial thought, or merely a story or conversational poem.

3. An excellent plan for teaching the tune easily and quickly is to have it played as quiet music, or during the passing between assembly and class rooms, in services preceding the

time when it is to be taught.

When children are learning a new tune extreme care should be exercised in having it learned correctly from the very beginning. After they have learned a tune incorrectly it is almost impossible to change it.

4. If the text is based on a Scripture passage Bibles may be used. The children enjoy reading the passages and fitting the words to the music.

5. Pictures which illustrate the text are always an impressive correlation.

6. A brief history of the composer, the poet, or the hymn itself helps to arouse interest.

7. Some hymns can be very simply dramatized. If desired a whole program may be worked out by the elaborate dramatization of a hymn.

8. Antiphonal singing is always effective. This may occasionally take the form of contests but care must be taken to maintain dignity and good will. The spirit of competition can easily degenerate into more of a "game" than is desirable.

THE HYMN IN THE WORSHIP SERVICE

It remains now to incorporate the hymns in the service. This requires careful forethought. There has been a time when Protestants felt that worship, in order to be real, must be unprepared and extempore. This attitude probably sprang from eagerness to escape all Catholic or Anglican flavor. Few leaders

hold to this attitude now. They have come to realize that the haphazard, casual service inevitably fails of its purpose. The deep-stirring of religious emotion is attained only by definite means.

THE ATMOSPHERE OF WORSHIP

If hymns are to be effective in the service they must be sung in an atmosphere which is conducive to worship. It is difficult for the most devout soul to enter into real worship when external things distract the mind. On the other hand, worship comes easily and naturally in a beautiful cathedral where quiet music is being played. Leaders of children's worship should make every effort to create a worshipful atmosphere. Some schools have a special chapel where the services of each department are held. This means that the children enter a room which has no other associations, where the mind is quickly freed from all distracting thoughts. Few schools can afford such a chapel. It is not difficult however to create the desired atmosphere in the departmental assembly room. Only a few simple principles need be observed.

1. Quiet. If possible the room should be located away from the street so that no outside noises will come in. The voices of the leaders should be well-modulated. The floors should have linoleum or other covering. If this is impossible the chairs should be rubber tipped.

2. An attractive setting. The room should be orderly and

as cheerful and attractive as possible. Every article of furniture should be in its proper place. There should be appropriate pictures and growing plants or tastefully arranged cut flowers. Furniture, walls, floors, pictures, and curtains must combine in a pleasing color scheme. Soft shades of blue, red, green, or tan are preferable for children.

3. Comfort. The uncomfortable child cannot enter into the spirit of worship. The chairs must be the right height and depth. They must not be placed too close together, especially in hot weather. The children must be seated so that all can easily see and hear what is going on. The air must be fresh and the temperature properly adjusted. The lighting must be soft but not too dim for ease in reading. By no means should children be allowed to face a window or a direct artificial light.

4. Poise. The leader must be composed; she must be thoroughly in command of the situation, though always gracious and friendly. There should be no moments of uncertainty while mislaid programs are located or the forgotten number of a hymn found in the hymnal. The leader should have made careful spiritual preparation so that she herself will be in the attitude of devotion and can easily lead the children. The program must be well planned but conducted in such a manner as to avoid all stiffness and unnaturalness. Quiet must not be emphasized to the extent that the children will be tense and self-conscious.

SUITABILITY OF THEME

The effective hymn will be suitable to the theme of the service. Children are expected to think about the words of their songs. If they do this the thought of the hymn must fall in logical line with what has gone before and what will follow. Here is needed a word of warning to the enthusiastic leader of music. She should take her task seriously; she should give much time and thought to her own preparation and to the preparation of her hymns. But thereis always the danger that any leader who realizes the value and importance of her own subject will forget the importance of equally valuable worship materials. In the limited time allotted to the worship service thereis little time for music. The good leader of music will confine herself to the time allotted her and will make every moment of it count. She will never lose sight of the fact that the hymns are but a part of a varied but unified program. In order to keep the proper balance it is necessary that all leaders and teachers in the department have frequent conferences during which their separate activities are planned so as to dovetail into a complete whole. All programs should be planned at least a month in advance. This will give each leader time for thorough preparation. It will not only give unity to the individual services but will keep a thread of continuity running through all successive services.

As a final summing up of the discussion of the worship service we present a well planned program in which all elements

are closely correlated and built around one central theme.

The program was planned in detail at a workers' conference a month previously. It is carried out as follows:-

9:10. The superintendent arrives, opens a window, adjusts a shade, turns on a few lights, and arranges all necessary materials on the desk.

9:12. The song leader arrives, sees that hymnals are distributed, compares her program with that of the superintendent. (Both are typed on small cards.)

9:14. The pianist arrives, checks program with song leader, arranges music in order on the piano.

9:15. The first children arrive and hang their wraps in the space provided outside the room. As they enter the room they are greeted by the three leaders who chat pleasantly with them for a few moments.

9:20. Ten children have arrived. They gather informally around the piano with the song leader. They sing favorite hymns or the new one begun last Sunday. (This pre-session period should be variously occupied. At times pictures or flowers may be examined and discussed. Pupils may go to the class rooms for a bit of handwork. The object is to have some informal, constructive activity as soon as the children arrive.)

9:30. All teachers and children have arrived and are singing informally or chatting quietly. The superintendent speaks to the group around the piano. The pianist begins playing softly and the children go to their seats. The superintendent stands

before the group in a worshipful attitude. After a few moments the music ceases; the superintendent gives the signal to stand, and the service proceeds as follows:-

Supt. - "I was glad when they said unto me, 'Let us go into the house of the Lord'."

Chord. All sing - "The Lord is in his holy temple; let all the earth keep silence before Him."

Prayer, led by supt. - "In thy wisdom and justice, O Father, thou has given to us this special day in which to rest, to enjoy our beautiful world, to think of thee and all whom thou dost love.

Forgive us, we pray thee, that so often in carelessness and selfishness we forget thee.

On this holy day speak to our hearts and help us to remember the countless blessings thou hast prepared for our good.

May this be a day which we shall spend as Jesus did, worshipping thee in thy holy temple, walking through fields and by the lake, talking of thee, doing good to all who need help.

Forbid that through our selfishness the day should be hard for others.

Teach us to be considerate, kind and just, doing unto others on this day as on all days, as we would that they should do unto us.

Accept, we pray, the worship of loving hearts and devotion of daily lives in which we remember others and forget ourselves. Amen."

All are seated.

Supt. - "Let us read responsively the ninety-fifth Psalm. (After a moment during which the Psalm is found, all stand. The group reading is led by one of the teachers.

All are seated.

The song leader stands before the group and nods to the pianist who plays through "God of the earth, the sky, the sea." At the beginning of the refrain the leader gives the signal for rising. The first and third stanzas are sung, all teachers

joining in the song but with subdued voices.

"God of the earth, the sky, the sea!
Maker of all above, below!
Creation lives and moves in Thee,
Thy present life through all doth flow.

Refrain

"We give Thee thanks, Thy name we sing,
Almighty Father, heavenly King.

"We feel Thy calm at evening's hour,
Thy grandeur in the march of night;
And when Thy morning breaks in power,
We hear Thy word, 'Let there be light.'"

During the singing the leader keeps time with unobtrusive motions of the hands, indicating clearly any changes of shading or tempo.

All are seated.

The superintendent shows a picture of a beautiful spot in Japan, commenting on the remarkable beauties of that country. As she holds the picture before the children one of the teachers sings:-

"Beautiful Japan, beautiful Japan,
Island of the morning, beautiful Japan."

A picture of Japanese children is shown. The children are reminded that on the preceding Sunday they had talked about Japan, her crowded cities, her poor people, and her few churches and schools. The superintendent asks what they have learned about Japan during the week. The children offer comments. The superintendent recalls that they had decided to send the day's offering to Japan.

Two boys previously appointed come forward for the offering

plates. Heads are bowed and all repeat:-

"Grant us, Lord, the grace of giving
With a spirit large and free,
That ourselves and all our living
We may offer unto Thee. Amen."(1)

During the offering the pianist plays softly "Beautiful Japan." At the close of the offering the collectors stand at the front with the superintendent. A chord is sounded and all sing:-

"Shall we not send to other lands
The blessed Bible story?
Shall we not share with children there
His wondrous power and glory?
We will not rest till they have heard
The wonders of God's holy word."
Nancy Byrd Turner

All are seated. A teacher tells the story of "The Boy Who Discovered the Spring."

The song leader rises and says, "We will sing number 30 - "God Who Touchest Earth with Beauty". The pianist plays it through, the children stand in a happy but prayerful mood.

"God who touchest earth with beauty
Make me lovely too,
With Thy spirit recreate me,
Make my heart anew.

"Like Thy springs and running waters
Make me crystal pure,
Like Thy rocks of tow'ring grandeur,
Make me strong and sure.

"Like Thy dancing waves in sunlight
Make me glad and free,
Like the straightness of the pine trees,
Let me upright be.

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(1) Beacon Song and Service Book, p.11.

"Like the arching of the heavens,
Lift my thoughts above,
Turn my dreams to noble action,
Ministries of love.

"God who touchest earth with beauty
Make me lovely too,
Keep me ever, by Thy Spirit,
Pure and strong and true."
Mary S. Edgar

The superintendent makes a few brief announcements. The children disperse to their class rooms as the pianist plays - not too quietly nor yet too vigorously - "God of the earth, the sky, the sea."

This assembly has lasted twenty minutes. The children remain in the separate classes until 10:30, at which time they return to the assembly room. The song leader takes charge and occupies the remaining fifteen minutes in rehearsing new hymns. At 10:45 all sing as a benediction:-

"The Lord be with us as we bend,
His blessing to receive;
His gift of peace upon us send,
Before His courts we leave.

"The Lord be with us as we walk
Along our homeward road;
In silent thought or friendly talk,
Our hearts be near to God. Amen."
John Ellerton

The children pass out in orderly fashion with happy good-byes to the teachers.

CONCLUSION

The foregoing pages have given a brief survey of the evolution of children's hymnody. Prior to the work of Watts in England the only outstanding contributions were those of Martin Luther and Count von Zinzendorf. More elaborate work has been carried on in the Schola Cantorum of the Catholic Cathedral School since the middle ages. Such schools are also maintained by Anglican churches. Most of the work of these schools lies outside the field of hymnody.

Children's hymnody of the eighteenth century was confined largely to the works of Watts and the Wesleys. Their hymns are characterized by an emphasis on "otherworldliness", a subjective concept of religion, and a fear concept of God. The atoning death of Christ is emphasized rather than the exemplary life. Both language and religious concepts are beyond the thought and experience of childhood.

The nineteenth century marked a new interest in children's hymnody. Influences which lay back of this were the Sunday School movement, new children's magazines, the Renaissance of learning, the nature poets, the Oxford movement, and the entrance of women into the field of hymn writing.

Outstanding among nineteenth century writers for children were the Taylor sisters and Mrs. Cecil Frances Alexander. Their hymns were more appropriate to childhood than were those of Watts and Wesley.

The Gospel song of the late nineteenth century tended to sentimentalize hymnody. Its influence on the hymnody of youth has held to some extent to the present day.

Improved materials and methods of religious education in the last half century have brought about the writing of a vast number of new hymns for children. The emphasis in the modern hymn is on the Fatherhood of God and the brotherhood of man. The living of a life of service is stressed. The life of Jesus is held up as the example of a perfect life. Religion is a thing to be shared with the world. Loyalty to Christ challenges to sacrificial living.

Hymns play an important part in children's worship. To be effective the text of the hymn must have literary value and must express the highest concepts of religion. The tune must be good music, with churchly dignity. Its mood must be in accord with the sentiment of the text.

Both song leader and accompanist should be selected with careful regard for both personal and musical qualifications.

The hymns used in a worship service must emphasize the theme of the service. They should give life to the program, serving to bind all the various elements into a unified whole.

APPENDIX A

Early Hymns

I. Translations of the hymn attributed to Clement of Alexandria (c. 220).

The translation of Henry M. Dexter, 1846 -

Shepherd of tender youth,
Guiding in love and truth,
  Through devious ways;
Christ, our triumphant King,
We come thy name to sing,
And here our children bring
  To shout thy praise.

Thou art our holy Lord,
The all-subduing Word,
  Healer of strife;
Thou didst thyself abase,
That from sin's deep disgrace
Thou mightest save our race,
  And give us life.

Thou art the great High Priest;
Thou has prepared the feast
  Of heavenly love;
In all our mortal pain
None call on thee in vain;
Help thou didst not disdain,
  Help from above.

Ever be thou our Guide,
Our Shepherd and our Pride,
  Our Staff and Song;
Jesus, thou Christ of God,
By thy perennial word,
Lead us where thou hast trod,
  Make our faith strong.

So now, and till we die,
Sound we thy praises high,
  And joyful sing;
Let all the holy throng,
Who to thy Church belong,
Unite and swell the song
  To Christ, our King.

Literal translations:-

"Bridle of untaught foals,
Wing of unwandering birds,
Helm and Girdle of babes,
Shepherd of royal lambs,
Assemble thy simple children
To praise holily,
To hymn guilelessly
With innocent mouths (1)
Christ, the guide of children."

"O Saviour Jesus, Shepherd, Husbandman,
Helm thou to guide, and Bridle to restrain,
Wing of the holy flock that heaven would gain,
Thou are, O Christ, the living heavenly way,
The everflowing Word, unchanging Day, (2)
Eternal Light, and Mercy's healthful Spring."

II. An anonymous hymn of the fourteenth century:-

Guard, my child thy tongue,
That it speak no wrong,
Let no evil word pass o'er it,
Set the watch of truth before it;
That it do no wrong,
Guard, my child, thy tongue.

Guard, my child, thine eyes,
Prying is not wise;
Let them look on what is right,
From all evil turn their sight;
Prying is not wise,
Guard, my child, thine eyes.

Guard, my child, thine ear,
Wicked words will sear
Let no evil words come in,
That may cause the soul to sin;
Wicked words will sear,
Guard, my child, thine ear.

Ear and eye and tongue,
Guard, while thou art young;
For alas, these busy three
Can unruly members be;
Guard while thou art young,
Eyes and ears and tongue.

(1) Smith - Lyric Religion, p. 362.
(2) Ibid.

III. 1480 - The Babee's Book and a section therein:
The Little Children's Little Boke

Behavior at meals - hands must be clean
do not begin until grace has been said
do not eat quickly
do not put food into pockets
do not put fingers into dish
do not put meat in salt cellars
do not "cram" nor drink when mouth is full
do not put arms on table
nor "belch as if you had bean in throat."

IV. Symon's Lesson of Wisdom for all manner of children.

Children, attend! You had better be unborn than untaught
Keep face and hands washed
dont throw stones at dogs or hogs
eat what is given you
dont go bird's nesting
stealing fruit
throwing stones at windows
keep away from edge of brooks and wells
dont make faces at any man
be early at school
dont chatter in church
be meek to clerks
it will do good to have a little birching now and then.

APPENDIX B

HYMNS FROM ZINZENDORF (1)

I am a little child you see,
My strength is little too,
But yet I fain would saved be;
Lord, teach me what to do.

My Saviour, hear; thou for my Good
Wert pleased a child to be,
And thou didst shed thy precious Blood
Upon the cross for me.

My dearest Saviour, tell me how
My thankfulness to show
For all thy love, before and now,
Else I shall never know.

I think, since I so often hear
That thou dost want my heart
As thy reward and purchase dear,
That thou in earnest art.

Come, then, and take this heart of mine,
Come, take me as I am,
I know that I by right am thine,
Thou loving gracious Lamb.

Down at thy feet still may I bow,
Be thine, my Saviour, still,
In nothing bad myself allow,
Nor ever show self-will

But I am weak, and nothing can,
My self can nothing do;
Help me, O thou Almighty Man,
Help my companions too.

Preserve our little hearts secure
From every hurt and stain,
First make them, and then keep them pure,
And shut to all that's vain.

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(1) Translations by H. H. Meyer - Child Nature and Nurture According to Zinzendorf, appendix.

If early thou wouldst have me die,
O that no harm would be;
Into thy arms I then will fly,
And ever live with thee.

If thou wouldst have me longer stay,
In years and stature grow,
Help me to serve thee night and day,
While I am here below.

Song for Boys

Holy Saviour, Mary's Son
Remains alone the crown of purity;
The fountain of all virtue,
Is the master of our youth.

And for eternal contemplation
That God would give him to us
Who is Father of all ages
On the throne of eternity:

Make our company of boys holy
In the years of sin's enticements,
That every boy's will
Shall be filled with thy blessing:

That as long as everyone
Stands in the shadow of the cross
Not a single boy's heart
Shall forfeit Jesus' childlikeness!

Give as a bequest to everyone
The memory of the Child Jesus,
And for the sake of his manhood
An eternal added blessing!

APPENDIX C

ENGLISH HYMNS AND HYMNALS FOR CHILDREN

1641-1868

1641 - Wither - "Hallelujah"

1647 - Hymnal of Herrick's containing a child's grace

1655 - Jeremy Taylor - "The Golden Grove", appended to "Festival Hymns."

Benjamin Keach - a few children's hymns in "War with the Devil"

Bunyan - "Penny Books of Hymns for Children"

Mason - "Penny Books of Hymns for Children"

Abraham Cheere - a volume containing short hymns for children whom he had known, and whose names are given.

1715 - Isaac Watts - "Divine and Moral Songs for Children."

1754 - Cennick - two volumes called "Hymns for Children" to be used by Moravians.

1763 - Charles Wesley - "Hymns for Children."

1787 - Robert Hawker - "Psalms and Hymns sung by Children."

1790 - John Wesley - "Hymns for Children."

1790 - Rowland Hill - "Divine Hymns adapted in easy Language for Children."

1800 - "Hymns for the use of Sunday Schools in Manchester."

1806 - Methodist Collection by Joseph Brown.

1808 and 1819 - other collections of R. Hill's.

1810 - Ann and Jane Taylor - "Hymns for Infant Minds."

1812 - Bristol Book - first to give names of authors.

1833 - John Peel Clapham's "Leeds Sunday School Union Book."

1840 - Sunday School Union Hymn Book for Scholars."

1841 - Mrs. F. M. Yonges - "Child's Christian Year."

1842 - I. Williams - "Ancient Hymns for Children" and "Hymns on the Catechism."

1842 - Dr. Neale - "Hymns for Children."

1848 - Mrs. C. F. Alexander - "Hymns for Little Children."

1846 - John Curwen - "Child's Own Hymn Book."

1868 - Society for the Propagation of Christian Knowledge - "Children's Hymns and School Prayers."

APPENDIX D

CURRENT HYMNALS FOR CHILDREN IN AMERICA

The New Hymnal for American Youth
H. Augustine Smith
The Century Co. (1930)

Junior Hymns and Songs,
Elizabeth McE. Shields
Onward Press (1927)

Hymns for Creative Living,
Judson Press (1935)

Famous Hymns with Stories and Pictures
Elizabeth R. Bonsall
The Union Press (1923)

The School Hymnal,
Littlefield
A. S. Barnes and Co. (1920)

The Boys and Girls Series (Loose Leaf Plan)
Stanley A. Day
A. S. Barnes and Co. (1932)

Worship Songs for Youth
Mrs. Crosby Adams
Clayton and Summy (1927)

Singing Worship
Edith L. Thomas
Abingdon Press (1935)

Junior Church Hymnal
Presbyterian Board of Publication (1927)

Worship and Conduct Songs
Elizabeth McE. Shields
Onward Press (1929)

Beacon Song and Service Book
Beacon Press (1935)

American Student Hymnal
H. Augustine Smith
Century Co. (1928)

The Church School Hymnal for Youth
Westminster Press (1929)

Primary Worship and Music
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